Tanglewood



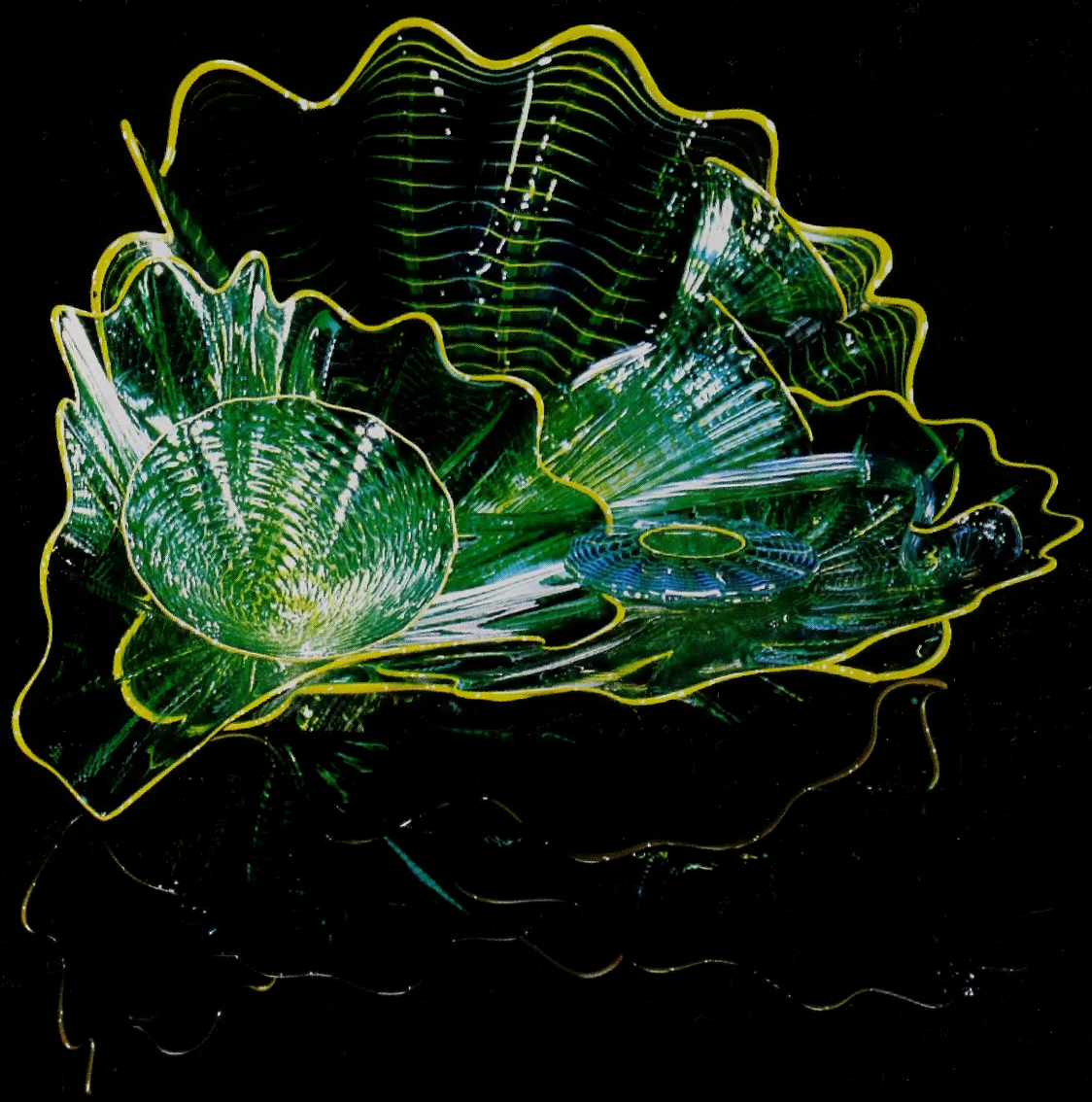
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TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their bud-

BSO Archives



After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

get, they would have "just a shed," "which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concert-goers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only

A "Special Focus" Exhibit at the Tanglewood Visitor Center:
RUTH ORKIN AT TANGLEWOOD, 1946-1950



Ruth Orkin Photo Archive

Award-winning photojournalist and filmmaker Ruth Orkin came to Tanglewood each summer from 1946 to 1950 to photograph the musical personalities, student life, and natural beauty that combine to make Tanglewood Tanglewood. For the twenty-five-year-old photographer, "Tanglewood was a dream come true. It was like the Hollywood Bowl, a summer camp, a holiday resort, and a working and money-making experience all rolled into one." Ms. Orkin's photographs show her substantial talent as a photographer and her enthusiasm for her subjects.

The exhibit was mounted by the Boston Symphony Orchestra Archives with the Historical Preservation Committee of the BSAV at Tanglewood. The exhibit is free of charge and located in the Tanglewood Visitor Center on the first floor of the Tanglewood Manor House at the rear of the lawn across from the Koussevitzky Music Shed. The Boston Symphony extends its thanks to Mary Engel, curator of the Ruth Orkin Photo Archive, for making these photographs available. The photograph here, one of Ms. Orkin's most celebrated Tanglewood images, shows Aaron Copland, Leonard Bernstein, and Serge Koussevitzky at a Tanglewood Music Center gathering.

The Boston Symphony Orchestra is funded in part by the Massachusetts Cultural Council, a state agency.

The Tanglewood Music Center is supported in part by the National Endowment for the Arts and by the Helen F. Whitaker Fund.

minor modifications since 1941), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a new venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the TMC's new Leonard Bernstein Campus, as described below.

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and in recent years a weekend-long Jazz Festival has been added to close the summer. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the school with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The school opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. In 1997, Ellen Highstein was appointed Director of the Tanglewood Music Center, operating under the artistic supervision of Seiji Ozawa.

The Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced instrumentalists, singers, conductors, and composers who have completed most of their formal training in music. In 1998, new TMC

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offerings led by BSO members include a Concertmaster Seminar, double bass, wind, brass, and percussion programs, and a seminar on audition techniques. During their special residencies at Tanglewood this summer, three acclaimed ensembles—the Juilliard, Guarneri, and Arditti string quartets—will offer master classes and coaching sessions on the string quartet literature. As part of a newly created "Lives in Music" program, Tanglewood Artist-in-Residence John Williams leads a three-week Film Composition Seminar for Composition Fellows. The TMC continues to offer two special seminars—the Phyllis Curtin Seminar for Singers, and the Conducting Class—both open to a limited number of experienced young musicians of outstanding promise, and there are master classes and coachings led by a number of guest artists present at Tanglewood to appear with the Boston Symphony. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high-school age.

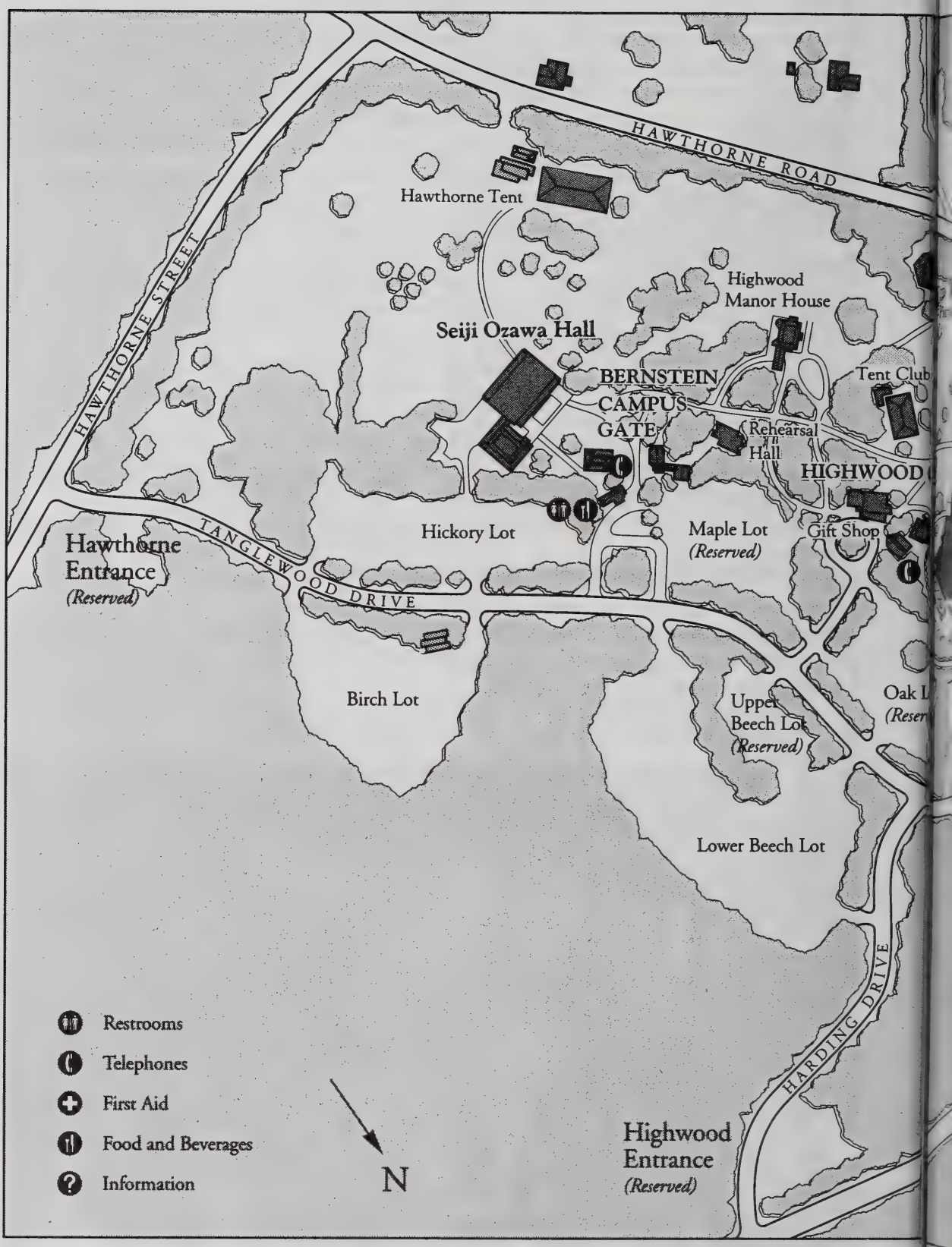
It would be impossible to list all the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Mr. Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

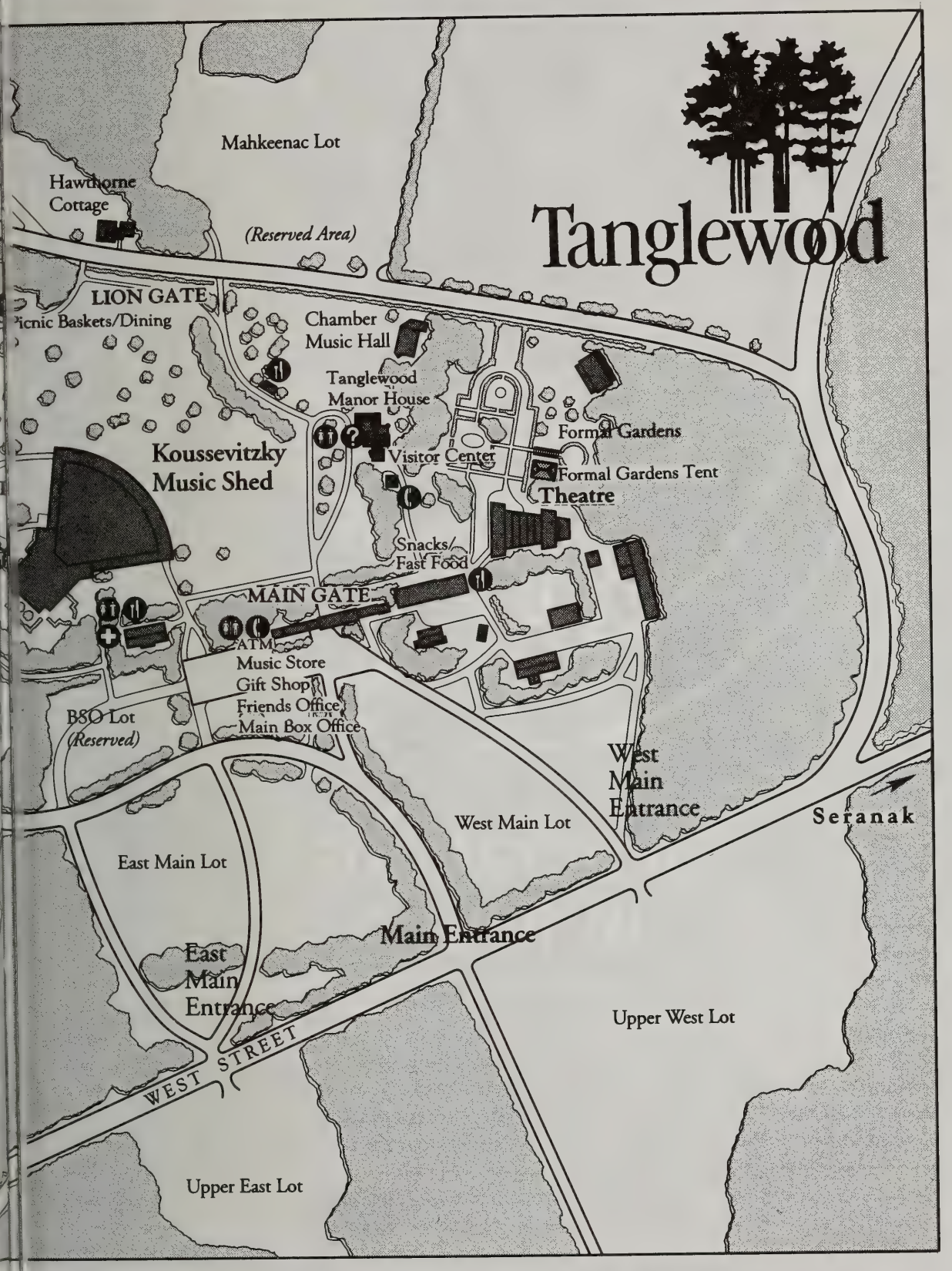
Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Walter H. Scott



Seiji Ozawa in rehearsal with the TMC Orchestra in Ozawa Hall


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HAWTHORNE STREET
Hawthorne Tent
Highwood
Manor House
Seiji Ozawa Hall
BERNSTEIN
CAMPUS
GATE
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Hall
HIGHWOOD
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Maple Lot
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Gift Shop
Hawthorne
Entrance
(Reserved)
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Hawthorne Cottage
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Tanglewood Manor House
Koussevitzky Music Shed
Visitor Center
Formal Gardens
Formal Gardens Tent
Theatre
Snacks/ Fast Food
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ATM
Music Store
Gift Shop
Friends Office
Main Box Office
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Please refrain from smoking, eating, or drinking in the Music Shed and Ozawa Hall. Also please note that smoking on the lawn is restricted to cigarettes. In addition, smokers are respectfully requested to sit where their smoking will not disturb other patrons.

Please note that the use of audio or video recording equipment during concerts and rehearsals at Tanglewood is prohibited. Video cameras may not be carried into the Koussevitzky Music Shed or Seiji Ozawa Hall during concerts or rehearsals.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash may disturb other listeners as well as the performers.

Pagers and watch alarms should be switched off during the concert.

Thank you for your cooperation.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413)637-5165. For weekly program information on all Tanglewood concerts and Tanglewood Music Center events, please call the Tanglewood Concert Line at (413)637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on BSO concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-800-274-8499, or in Boston at (617)266-1200; or call TICKETMASTER at (617)931-2000 in Boston; (413)733-2500 in western Massachusetts; (212)307-7171 in New York City; or 1-800-347-0808 in other areas. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

THE BSO's WEB SITE (http://www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, an access service center and parking facilities are located at the Main Gate. Accessible restrooms, pay phones, and water fountains are located on the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413)637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TTD/TTY (617)638-9289.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, new this year, offer eleven tickets for the price of ten.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $13.50 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed. Open Rehearsal subscriptions for four, six, or nine rehearsals are also available.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE, thanks to a generous grant from TDK, the world's largest manufacturer of audio and video tapes. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children admitted without charge must sit with their parent/guardian on the lawn, and that children under the age of five must be seated on the rear half of the lawn. Please note, too, that children under the age of five are not permitted in the Koussevitzky Music Shed or Seiji Ozawa Hall during concerts. The free ticket policy

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Saturday: 9am to 4pm
6pm to closing of the grounds
Sunday: 10am to 6pm (Glass House)
noon to 6pm (Music Store)

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
6pm to closing of the grounds
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission



does not extend to Popular Artists concerts or to groups of children. Organized children's groups (15 or more) should contact Group Sales at Symphony Hall in Boston, (617)638-9345, for special rates.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate or Bernstein Gate for Ozawa Hall events.

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

FOOD AND BEVERAGES can be obtained in the cafés on either side of the lawn and at other locations as noted on the map. Visitors are invited to picnic before concerts.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Daytime hours are 10 a.m. to 4 p.m. Monday through Friday, 9:30 a.m. to 4 p.m. on Saturday, and 10 a.m. to 6 p.m. on Sunday. Evening hours are from 5:30 p.m. until the grounds close on Friday, from 6 p.m. on Saturday, and from 7 p.m. through intermission on Ozawa Hall concert nights. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

THE TANGLEWOOD MUSIC STORE, adjacent to the Main Gate and operated by the Boston Symphony Orchestra, stocks music books, recordings, scores, sheet music, and musical supplies. Whenever available, records and cassettes feature the repertory and artists heard at Tanglewood concerts. Except on Sunday, when it is open from noon to 6 p.m., the Tanglewood Music Store's hours are the same as those for the gift shops. In addition, a branch of the Tanglewood Music Store is located by the Tanglewood Café and open during café hours.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon to 5 p.m. on Sunday, with additional hours Friday and Saturday evenings from 6 p.m. until twenty minutes after the concert. The Visitor Center is also open during concert intermissions, and for twenty minutes after each concert. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.



SEIJI OZAWA



Seiji Ozawa is now in his twenty-fifth season as music director of the Boston Symphony Orchestra. He will celebrate his twenty-fifth anniversary as music director during the 1998-99 season. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with a major orchestra. Throughout this time, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians, and a current series of commissions including new works this season by Henri Dutilleux and Leon Kirchner. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on eight occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and its most recent European tour this past March. Mr. Ozawa and the orchestra have appeared in Japan on five occasions since 1978, most recently in December 1994, as part of a tour that also included concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, an eight-city tour spanning the continent in the spring of 1991, and an eight-city, nine-concert tour in February 1996.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed

by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

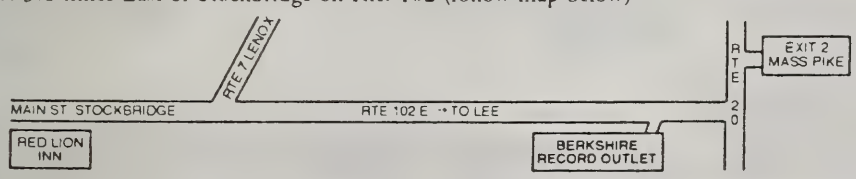
In December 1997 Seiji Ozawa was named 1998 "Musician of the Year" by *Musical America.* In February 1998, fulfilling a longtime ambition of joining musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States —linked by satellite. In 1994 Mr. Ozawa became the first recipient of Japan's Inouye Sho ("Inouye Award") recognizing lifetime achievement in the arts and named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 he received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the BSO's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, Mahler's *Kindertotenlieder* with Jessye Norman, Bartók's Concerto for Orchestra and *The Miraculous Mandarin,* Richard Strauss's *Elektra,* and Schoenberg's *Gurrelieder.* EMI has issued "The American Album" with Itzhak Perlman, a Grammy-winning disc of music for violin and orchestra by Bernstein, Barber, and Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream;* violin concertos of Bartók and Moret with Anne-Sophie Mutter; Shostakovich and Schumann concertos with violinist Gidon Kremer; Poulenc's *Gloria* and *Stabat mater* with the Tanglewood Festival Chorus; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Fauré's *Requiem* with Barbara Bonney, Håkan Hagegård, and the Tanglewood Festival Chorus, Berlioz's *Requiem* with Vinson Cole and the Tanglewood Festival Chorus, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame* with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, on RCA Victor Red Seal; "The Dvořák Concert from Prague," with Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade, on Sony Classical (audio and video); music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, Strauss's *Don Quixote* with Yo-Yo Ma, and, on one disc, Britten's *Young Person's Guide to the Orchestra,* Prokofiev's *Peter and the Wolf,* and Saint-Saëns' *Carnival of the Animals,* also on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.

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BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA 1997-98

Seiji Ozawa
Music Director

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Alfred Schneider
Carolyn and George Rowland chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Jerome Rosen
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Sheila Fiekowsky
David and Ingrid Kosowsky chair

*Jennie Shames
Theodore W. and Evelyn Berenson Family chair

*Valeria Vilker Kuchment
Stephanie Morris Marryott and Franklin J. Marryott chair

*Tatiana Dimitriades
Catherine and Paul Buttenwieser chair

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

Second Violins

Marylou Speaker Churchill
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

*Kelly Barr

*Elita Kang

§Gerald Elias

§Abraham Appleman

§Ann Leathers

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

**Participating in a system of rotated seating*
‡*On sabbatical leave*
°*On leave*
§*Substituting, Tanglewood 1998*



Walter H. Scott

*Jerome Patterson
Charles and JoAnne Dickinson chair
*Jonathan Miller
Rosemary and Donald Hudson chair
*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity
*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses
Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974
Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Leith Family chair, fully funded in perpetuity
John Salkowski°
Joseph and Jan Brett Hearne chair
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy
§Joseph Holt

Flutes
Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith‡
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity
§Marianne Gedigian

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/ Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair

Associate Principal
Nina L. and Eugene B. Doggett chair
Thomas Rolfs

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair
William Shisler
Sandra Pearson

Assistant Conductor
Richard Westerfield
Anna E. Finnerty chair

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Lynn G. Larsen
Bruce M. Creditor

Stage Manager
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Peter Riley Pfitzinger

Stage Assistant
Harold Harris



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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 117th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (predecessor to RCA Victor) in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Kousse-vitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart

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began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Now in his twenty-fifth season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having already been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure as music director Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, Leon Kirchner, Bernard Rands, Sir Michael Tippett, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink in his role as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and also teaches at Tanglewood.

Today the Boston Symphony Orchestra, Inc. presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

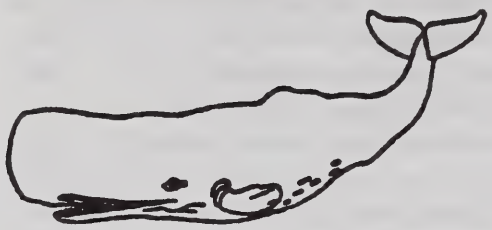
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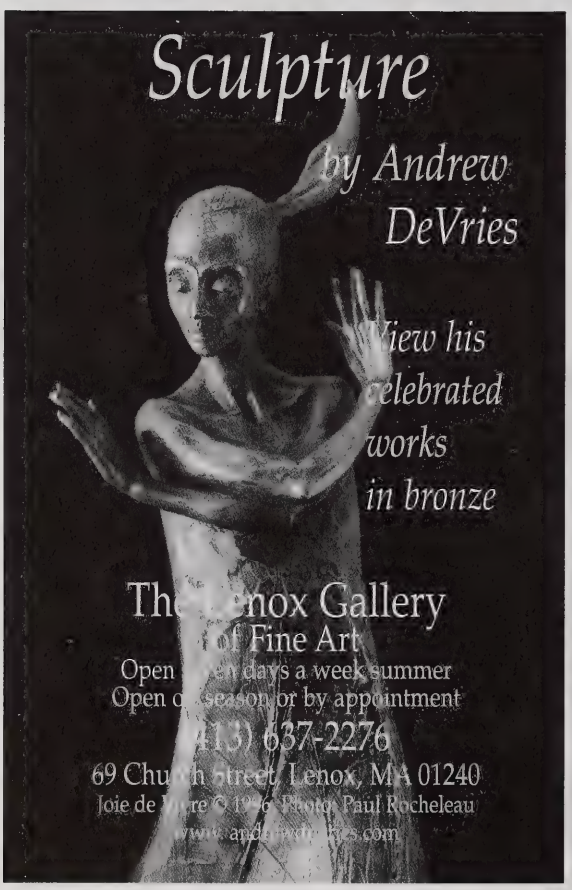
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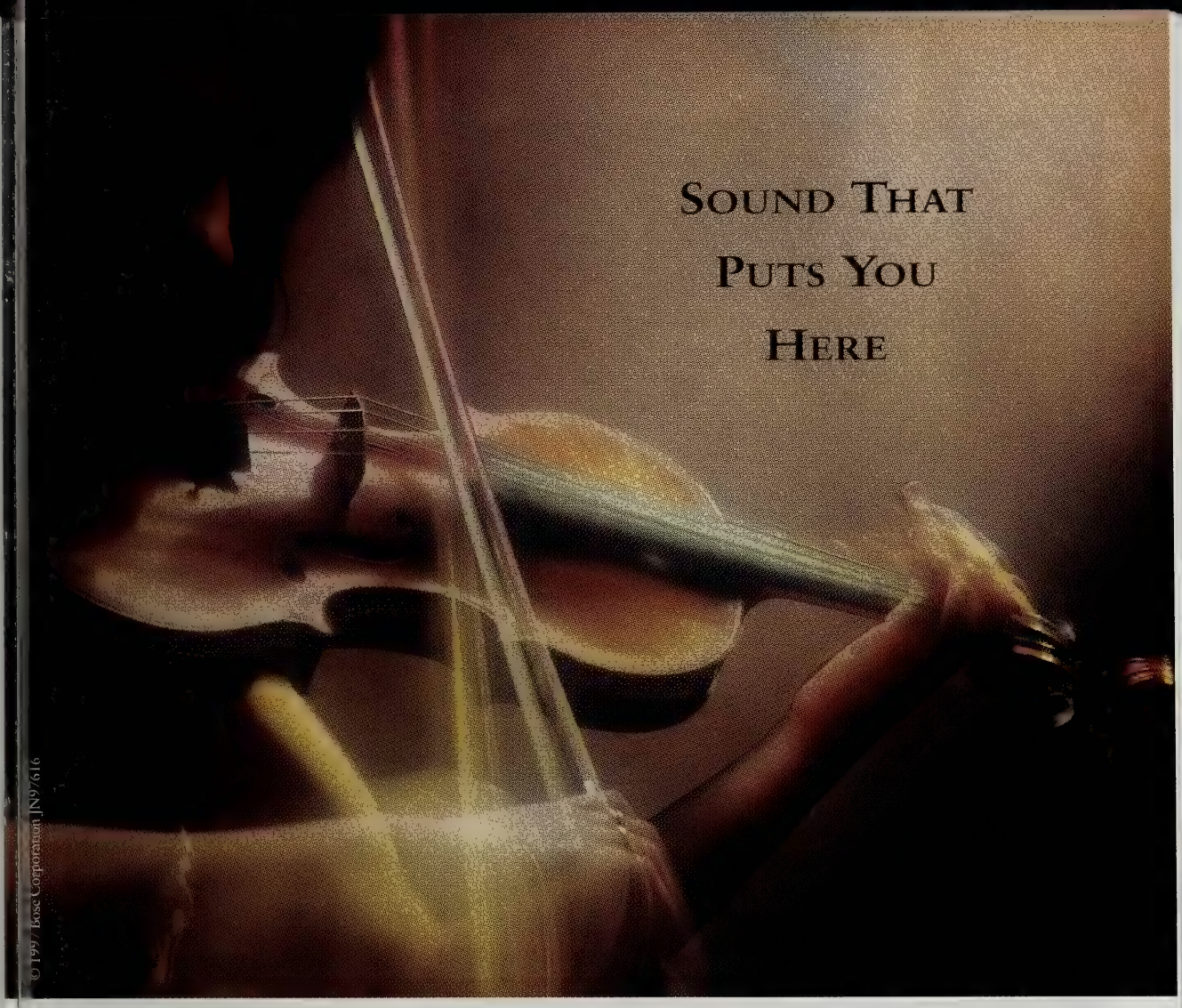
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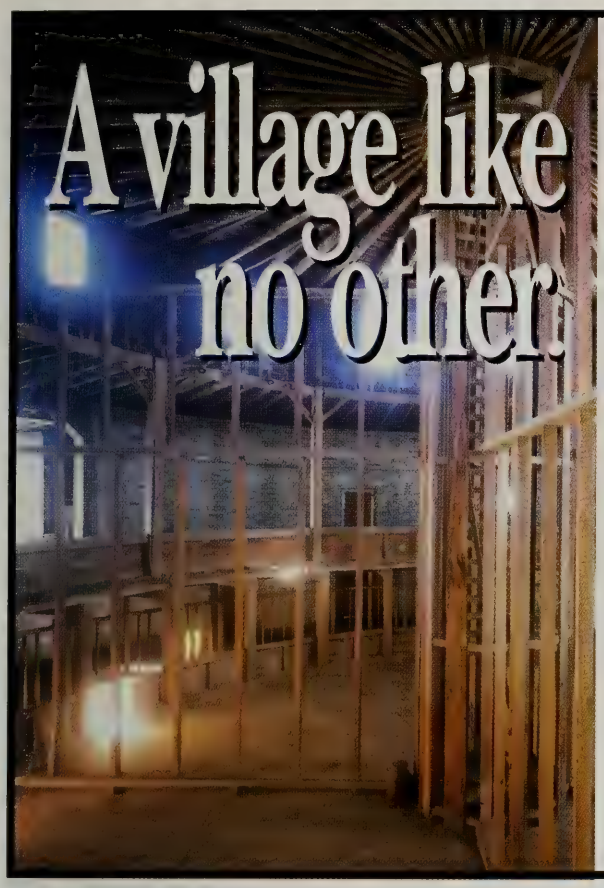


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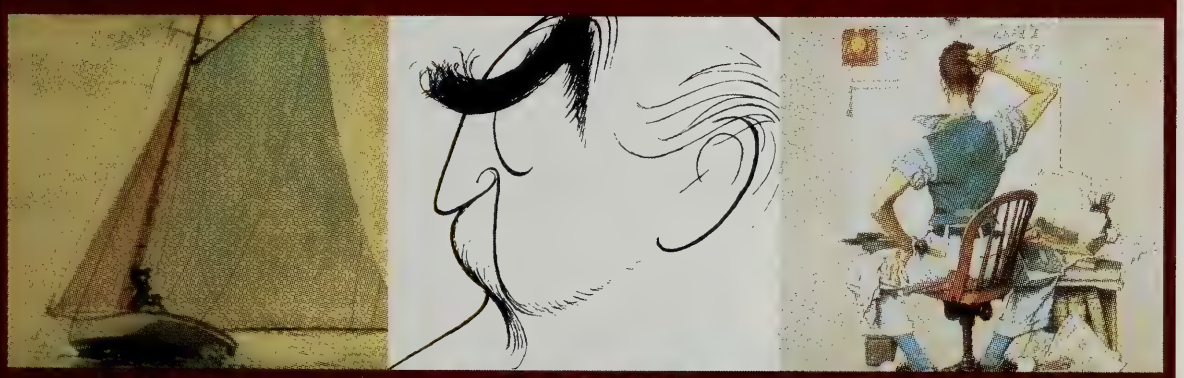
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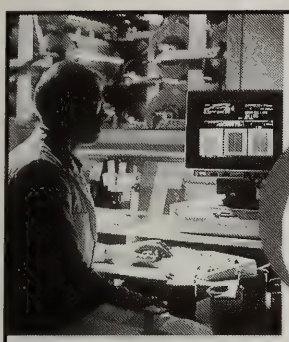
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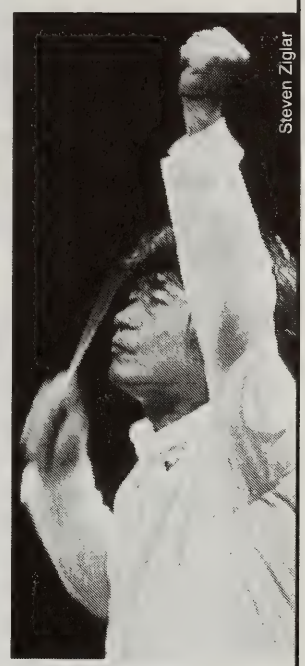
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Richard Svoboda, bassoon
James Sommerville, horn
Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with MARYLOU SPEAKER CHURCHILL, violin
MARTHA BABCOCK, cello

SCHUBERT — Trio in B-flat for violin, viola, and cello, D.581

Allegro moderato
Andante
Menuetto: Allegretto
Rondo: Allegretto

Mr. LOWE, Mr. ANSELL, and Ms. BABCOCK

BRITTEN — *Phantasy* for oboe, violin, viola, and cello, Opus 2

Andante alla marcia—Allegro giusto—
Molto più lento—Molto più presto—
Tempo I° Andante alla marcia

Messrs. GENOVESE, LOWE, ANSELL, and Ms. BABCOCK

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SCHUBERT — Octet in F for strings and winds, D.803

Adagio—Allegro
Adagio
Allegro vivace
Andante
Menuetto: Allegretto
Andante molto—Allegro

Mr. LOWE, Ms. SPEAKER CHURCHILL,
Mr. ANSELL, Ms. BABCOCK, and Mr. BARKER;
Messrs. HUDGINS, SVOBODA, and SOMMERVILLE

NOTES

Franz Schubert
Trio in B-flat for violin, viola, and cello, D.581

Schubert began two trios for the combination of violin, viola, and cello, both in the key of B-flat. The first was composed, though left incomplete, in September 1816; the second, his only finished string trio, followed it exactly a year later, when Schubert himself was just twenty. It was one of the many Schubert works that remained almost entirely unknown after the composer's premature death, and it remained unpublished until 1897. Still, George Grove and Arthur Sullivan saw the manuscript in Vienna in 1867, during their highly successful foraging expedition for lost Schubertiana; they pronounced it "very good," and they may have been responsible for getting the work into the hands of Joseph Joachim, who was the violinist in an ensemble that gave the first public performance of the work in London in 1869. The trio is a relatively unprepossessing work illustrating the kind of lighthearted chamber music that Schubert wrote in his youth, largely for use in the circle of his family and friends, where active music-making was a regular pastime.

Benjamin Britten
Phantasy for oboe, violin, viola, and cello, Opus 2

Today we think of Britten primarily as a composer of vocal music—of operas, choral works, church parables, canticles, folksong arrangements, the *War Requiem*, and so on. Even works with "instrumental" titles, like the *Spring Symphony*, are in fact primarily vocal compositions, however brilliant and colorful the instrumental part may be. But in the early years of his career, Britten was regarded primarily as an instrumental composer; eighteen of his first twenty-five large works are for instruments alone, and they were generally bigger and more noticeable pieces than the vocal works of the time. The *Phantasy* quartet began to make the young composer's name both in his homeland and in wider musical circles as well. Composed in 1932, the same year as his Opus 1 Sinfonietta, it was performed in Florence at the 1934 festival of the International Society of Contemporary Music. (Few composers are lucky enough to be heard at an international forum with only the second work they deem worthy of their craft.)

The single subdivided movement of the *Phantasy* aims to suggest flexibility within architectural constraint. The very term "fantasy," a common one in the English consort music of the sixteenth and seventeenth centuries, implies imaginative freedom, but, like many composers of his time, Britten is also concerned to shape the work in a coherent way derived from the sonata principle. The work as a whole forms a large arch beginning and ending with a lyric melody in the oboe undercut by a more sharply rhythmic march figure in the strings; this frames a sonata design, with clearly per-

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ceptible sections of statement and recapitulation, though the expected development section turns unexpectedly into a central "slow movement." Britten's musical language grows out of the modal scales of such composers as Vaughan Williams and Holst, who recovered the heritage of English folk song and Elizabethan polyphonic song for twentieth-century musicians, but it moves beyond that in implying extended tonal centers to characterize the sections that shape his piece. Though it is relatively little-known in this country and far from prepossessing, the *Phantasy* reveals in an attractive early score the textural imagination and the richness of thematic artifice that were two of the composer's greatest strengths.

Franz Schubert

Octet in F for two violins, viola, cello, double bass, clarinet, horn, and bassoon, D.803

Schubert composed his Octet for winds and strings in February 1824 on a commission from Ferdinand, Count Troyer, who was a clarinetist in the musical establishment of Beethoven's friend and pupil Archduke Rudolph. Troyer evidently requested that Schubert model the work on Beethoven's famous Septet (which at that time was still the most popular of all of Beethoven's instrumental works, far outdistancing the symphonies and concertos). Schubert followed instructions, mimicking the older master's work so closely in scoring, layout of movements, and musical character that it must have been obvious to everyone who heard the piece—and they would have enjoyed it all the more for that very reason.

Schubert began with the same instrumental ensemble as Beethoven, augmented only by the addition of a second violin. He planned his Octet in six movements, fashioned like the old classical divertimento, just as Beethoven had done. He wrote an Adagio (a tempo mark he rarely used) following Beethoven, and an Andante theme-and-variation set. He imitates Beethoven, too, in preparing the finale with a slow introduction in the minor mode. And the harmonic relationship between successive movements in the two works is absolutely identical.

Yet no work shows more clearly the truth of the notion that the originality of a genius becomes most apparent precisely when he is copying someone else, especially a great older master: though the spirit of the classical divertimento remains, Schubert's music is nonetheless absolutely his own in color, harmony, and melodic character. The characteristic classical gestures of the martial and the pastoral, which were still very much alive when Beethoven wrote his Septet, are here subsumed into a new


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spirit. The Andante theme that serves as the basis of the variation set is from a love duet, "*Gelagert unter'm hellen Dach der Bäume,*" in his Singspiel *Die Freunde von Salamanka.* Despite the obvious "symphonic" possibilities of the large chamber ensemble, the Octet remains utterly and deliciously a work of chamber music throughout.

—Notes by Steven Ledbetter

ARTISTS

Boston Symphony Chamber Players



The only permanent chamber music ensemble sponsored by a major symphony orchestra and made up of that orchestra's principal players, the Boston Symphony Chamber Players include the Boston Symphony's first-desk string, woodwind, brass, and percussion players. The Chamber Players can perform virtually any work within the vast chamber music literature, and they can expand their range of repertory by calling upon other BSO members or enlisting the services of such distinguished guest artists as pianists Claude Frank, Gilbert Kalish, and André Previn. The Chamber Players' activities include an annual three-concert series in Boston's Jordan Hall, regular appearances at Tanglewood, and a busy schedule of touring and recording. In addition to appearances throughout the United States, the group has toured Europe six times and Japan three times; they have also performed in South America and the Soviet Union. Among the Chamber Players' recordings on Nonesuch are the Beethoven Septet and Schubert Octet; Smetana's G major piano trio and the Dvořák string sextet; the Brahms string quintets; John Harbison's *Words from Paterson,* with baritone Sanford Sylvan; a Copland album with Gilbert Kalish; and a disc of music by Leon Kirchner. For Philips the ensemble has recorded the quintets for clarinet and strings by Mozart and Brahms with the late BSO principal clarinet Harold Wright. Pictured here, from left, are Malcolm Lowe, BSO principal second violinist Marylou Speaker Churchill, Edwin Barker, and Jules Eskin.

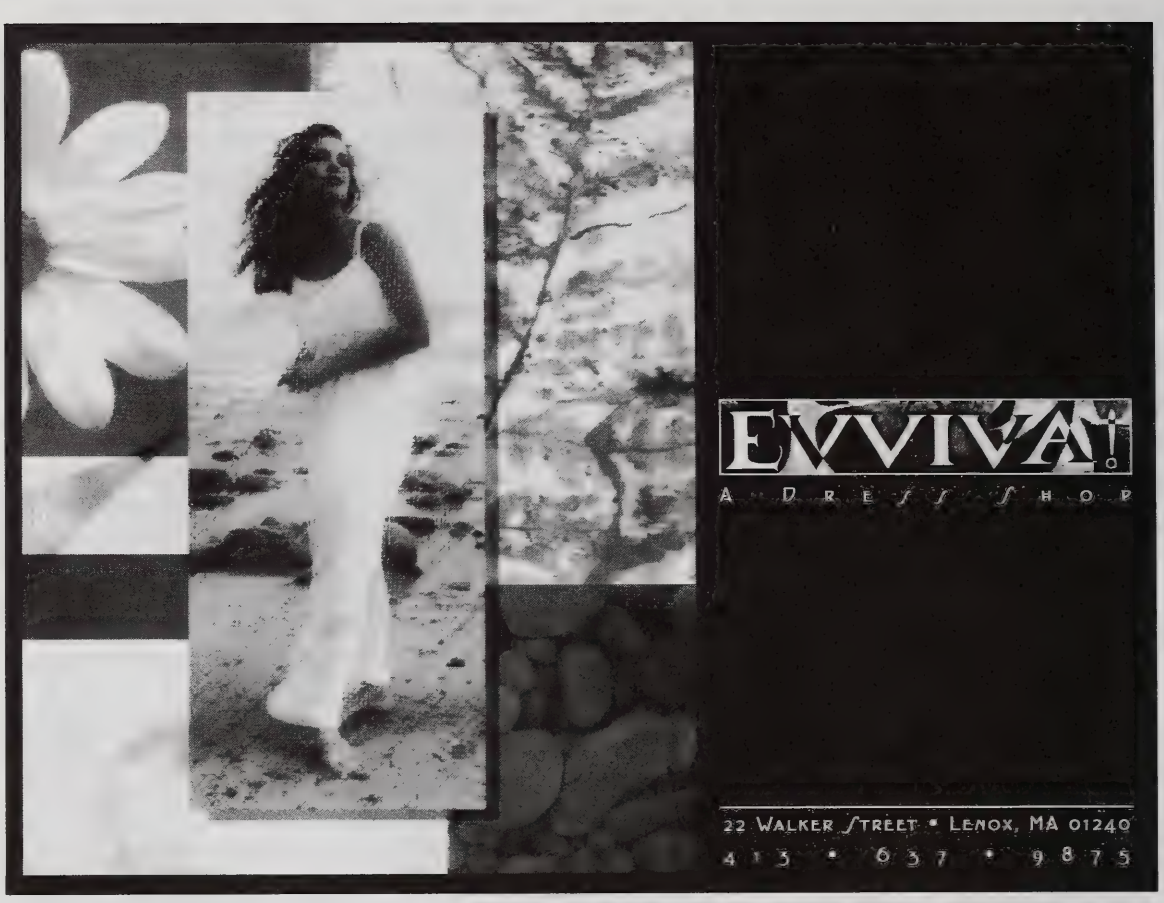
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RONALD COPES, violin
SAMUEL RHODES, viola
JOEL KROSNICK, cello

BEETHOVEN — Quartet No. 3 in D, Opus 18, No. 3
- Allegro
- Andante con moto
- Allegro
- Presto

BERG — String Quartet, Opus 3
- Langsam (Slow)
- Mässige Viertel (Moderate quarter-note)

INTERMISSION

BEETHOVEN — Quartet No. 9 in C, Opus 59, No. 3
- Introduzione. Andante con moto—
 Allegro vivace
- Andante con moto quasi Allegretto
- Menuetto. Grazioso
- Allegro molto

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NOTES

Beethoven's Quartets and Modern Music

This summer's Beethoven string quartet performances are being played in a series of concerts each of which links two Beethoven works with a piece by a twentieth-century composer.* This might seem, at first glance, to be merely a formal programming gimmick. But it is worth considering briefly the central position that Beethoven's quartets play not only in the history of the genre, but also in the general history of music.

We quite rightly call Haydn the "father of the string quartet," and with very good reason: he was not the first person to create works for the specific combination of two violins, viola, and cello (and *no* harpsichord or other continuo instrument—a crucial point!), but he was certainly the composer who most powerfully shaped the future of the genre through a large body of work, numbering several dozens of quartets, that demonstrated the qualities of self-sufficiency of the ensemble, including the amazing variety of texture and sonority that could be achieved through an essentially homogeneous group of instruments, and, especially, the *conversational* character of the form, in which each of the four players takes part in the discussion as an equal (though in Haydn's day the first violin still tended to be "more equal" than the others). By the time Beethoven arrived on the scene, Haydn and his younger friend Mozart had produced a body of work that has never lost favor with performers or audiences for its remarkably high consistency of inspiration, and for the sense that each work is an embarkation on a voyage of shared discovery, with each of the participants taking equal part.

To Beethoven, in his day, the string quartet was the most serious and demanding form of musical creation, the genre in which the composer would be held to the highest accounting, the purest of musical forms because of its abstractness and its four-part writing, fundamental to the whole musical language. And he took Haydn and Mozart a step farther—a huge step. From the early Opus 18 quartets to his latest works composed a quarter-century later, Beethoven increased the importance of internal consistency of musical language. He made the quartet less a friendly conversa-

*The other concerts in this series include the Juilliard Quartet's performance this coming Wednesday, July 1 (see page 25 of this program book); a concert on Tuesday, July 29, when the Emerson Quartet plays Wolfgang Rihm's Quartet No. 4 in a program with Beethoven's B-flat quartet, Opus 18, No. 6, and his C-sharp minor quartet, Opus 131; and two programs featuring the Guarneri Quartet, on Wednesday, August 12, and Thursday, August 13, contrasting quartets by Beethoven with Samuel Barber's String Quartet, Opus 11, and Béla Bartók's Quartet No. 6.

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tion between its participants and more a presentation for an audience. (Concert performances of chamber music grew sharply during Beethoven's lifetime, and amateurs could hardly play these pieces as they had been able to play Haydn's.) More and more, each of Beethoven's quartets inhabits an individual musical world, a world in which *this* harmony or melodic gesture belongs and shapes what is going to happen, and *that* one simply does not fit.

In this way Beethoven took a major step—perhaps the decisive step—toward the development of the modern musical language, anticipating the approach of many twentieth-century composers who create a sound-world anew at the beginning of work on each new composition. Though Beethoven's work still fell within the bounds of what we too easily call "common practice harmony," his control of that language, inherited from his predecessors, foreshadowed a world in which composers could create a specific kind of harmonic approach for a single piece and a different approach for another piece.

Modern audiences find it a challenge to "understand" many contemporary compositions, because a good part of that comprehension can only occur when they know the piece so well that they intuit the sound-world it creates. And today, when every note of Beethoven's work has been recorded, and when even his most advanced music is thrice-familiar, we find it all but impossible to conceive of a time when his string quartets were greeted with the incomprehension that later greeted the work of, say, Berg or Webern. In fact it took the better part of a century for the late Beethoven quartets to be generally recognized as even competent music, rather than the bizarre ramblings of a half-madman who could not hear the notes he had written down. Toward the end of the last century a French critic described the late Beethoven quartets as "the muddy wellspring from which has flowed all the bad music of our time." Even a hundred years ago, when Beethoven was virtually deified in the musical world, important ensembles like the Kneisel Quartet (made up of first-chair players of the Boston Symphony Orchestra) were giving performances of the late quartets to presumably knowledgeable audiences who had never heard them before, and who found them a tough nut to crack. And to some degree these late works will always be "avant-garde" music that brings performers and listeners to the brink of an abyss. Beethoven thus finds himself this summer companionably not only sharing program space with his descendants but serving as godfather to them, reminding us that music can, at its highest aspirations, open undreamt-of worlds and provide a continuing challenge.

Ludwig van Beethoven
String Quartet No. 3 in D, Opus 18, No. 3

Carl Czerny and other early witnesses claim that this was the first quartet Beethoven composed. The sketches suggest this, though it is possible that parts of the C minor quartet, Opus 18, No. 4, go back to the Bonn period. (The six quartets published in 1801 as Opus 18 date from 1798-1800, when Beethoven was in his late twenties.) The D major quartet was not placed at the head of the set on Schuppanzigh's advice; the violinist maintained that its gracefully shaped phrases, and its gently soaring violin line winding down in sinuous curves, would make a better impression if placed within the set. But this is not to say that the D major quartet lacks either energy or imagination. Much of Beethoven's concern, though, is with technically smooth connections, regularly balanced phrases; thus the diversions count for that much more.

The beginning, with unaccompanied violin outlining a seventh and waiting, poised, for the others to produce a chord against which it might settle downward, is utterly unique. The transition lands suddenly in a very foreign key, but Beethoven hurries out of it to the expected secondary key of A major and brings the exposition to an end with a dramatic, chromatic cello part climbing in half-steps from A to C-sharp, which harmonizes with both the repeat of the exposition (the first time) and the beginning of the development (the second time). The course of the development itself

is polite and stereotyped, but it ends with a landing on a distant C-sharp triad spread *fortissimo* from top to bottom of the texture. The violins drop away, leaving only the lower voices, and, by harkening back to the end of the exposition, we suddenly find ourselves at home, as the violins bring on the recapitulation.

The "slow movement" is not especially slow in this quartet. A lovely lyric idea in the second violin is soon picked up by the first, while the second decorates it with new counterpoints. The whole air of indolence belies the contrapuntal riches hidden within. The third movement, called neither "minuet" nor "scherzo" but simply marked Allegro, grows from a curiously earthbound phrase that begins to climb and soar in the consequent. The middle section ("*Minore*" rather than "Trio") suggests binary form at the outset, but the second strain fades off into insubstantial nothingness and a return to the "*Maggiore.*"

The finale is a splendidly energetic, headlong rush devised to allow varying harmonic implications. After bringing in the jaunty second theme, Beethoven explores brief extensions with lightning harmonic shifts. The development is a brilliant contrapuntal *tour de force*, with canons, inversions, fragmentary developments, and fugues; and the recapitulation culminates in a new counterpoint to the main theme, which is moved off its original position in the measure so that the rhythmic jolt adds one last ounce of surprise and wit.

Alban Berg
String Quartet, Opus 3

Alban Berg (1885-1935) was one of the two most famous pupils of Arnold Schoenberg, with whom he studied from the autumn of 1904 to 1910. During these years, Berg and his fellow pupil Anton Webern shared with Schoenberg in the excitement and experimentation that led to a new musical language. Prior to undertaking lessons



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with Schoenberg, who became a kind of surrogate father to him (his own father had died when he was fifteen), Berg was almost entirely self-taught as a composer, and he concentrated on the composition of songs. One of Schoenberg's functions as a teacher was to direct Berg in the composition of purely instrumental music, composed without the framework of a poem to give it *a priori* shape. They began with the Piano Sonata, Opus 1. Berg's Opus 2 was another set of songs which, like Schoenberg's Second String Quartet, gradually moved beyond the reach of tonal centers. Then came the String Quartet, Opus 3, Berg's final composition written under Schoenberg's direct tutelage, a work of such remarkable accomplishment that it astonished the teacher who had watched it take shape.

That Berg had already learned the art of motivic development is evident in the Piano Sonata, but the String Quartet raises this to a new level of complexity and thoroughgoing consistency. He cast the two movements of the work—the first "slow" (relatively speaking) and the second "fast"—in a groundplan that suggests sonata form, though of course without the tensions of key that an earlier composer would have employed. Already Berg was shaping his music using harmonic and melodic devices that were to play an important role in later works: nearly complete collections of wholetone material with an odd "misplaced" element (in the very opening gesture by the second violin); symmetrical expansion from a single note (the very next gesture of the second violin); wedge-like patterns between two lines, moving wider apart in a systematic way (the accompaniment in viola and cello to this opening gesture in the second violin). The opening motive functions melodically as a "first theme"; Berg intensifies this through repetition in richer and thicker texture and then relaxes to a single repeated note in the cello to provide the feeling of space for the "secondary theme." But this, too, is made up of harmonic materials consistent with and integrated into the opening ideas.

The second movement is more outgoing and dynamic, with stronger contrasts at high tension between the principal ideas. Both movements fuse the familiar formal patterns of the past with a richness of contrapuntal detail, constantly developing, evolving, reappearing in different combinations, ever richer. Berg wrote this quartet as a love song to Helene Nahowski, who became his wife and to whom it is dedicated. He was composing it during the most intense days of their courtship, and the world premiere took place on April 24, 1911, only a week and a half before their wedding.

Ludwig van Beethoven
String Quartet No. 9 in C, Opus 59, No. 3

A Viennese composer writing a quartet in C major with a slow introduction featuring mystifying and dissonant suspended harmonies cannot fail to call up the ghost of Mozart; and Beethoven's Opus 59, No. 3, does indeed recall the "*Dissonant*" Quartet of the earlier master, at least in its opening measures, which play musical puns with Beethoven's favorite chord of ambiguity, the diminished-seventh. The Allegro vivace gets underway with a two-note rhythmic figure consisting of pickup and downbeat rising stepwise, a figure that becomes nearly ubiquitous in the movement to follow. The chords that support this figure punctuate interjections by the first violin taking off in solo flight. (The concerto-like flashiness of some of the soloistic writing calls to mind the fact that Beethoven was heavily involved in the composition of concertos immediately before and after the Opus 59 quartets: the Third, Fourth, and Fifth piano concertos, the Violin Concerto, and the Triple Concerto all appeared within a year or two on either side.)

The slow movement, in A minor, though not too slow (Beethoven modifies the marking Andante con moto with the additional specification "quasi Allegretto"), is filled with soulful "Russian" qualities, perhaps to make up for Beethoven's failure to include a Russian folk song in this score, as he had done with the other two works in

this set dedicated to a Russian nobleman. (Composed 1805-06, the three Opus 59 quartets were Beethoven's response to a commission from the Russian ambassador to Vienna, Count Andrei Razumovsky; it was apparently as a graceful gesture to him that Beethoven included popular Russian melodies, borrowed from a printed collection of folk tunes, in the first and second quartets of the set.) In any case, the hints of modal themes and scales in this extended movement may very well have been his idea of what Russian folk music sounded like. By way of contrast, the movement that follows is unexpectedly a minuet, squarely phrased, a decidedly old-fashioned genre employed here as a buffer between the somber, heavily minor-key weight of the slow movement and the vigorous energy of the finale.

The last movement is one of Beethoven's most vigorously pushy, even hectoring quartet movements, built on a racing, somewhat repetitious fugato designed to return at the recapitulation enriched by the addition of a new counterpoint. The emphatic buildup to climaxes (sometimes rudely undercut, at other times allowed to grow to completion) obviously recalls the triumphant C major conclusion of another work of those years—the Fifth Symphony. Here, as elsewhere in his quartet output, Beethoven strains the rhetorical possibilities of the medium to the limit to close in a burst of glory.

—Notes by Steven Ledbetter

ARTISTS

Juilliard String Quartet



For more than fifty years, the internationally renowned Juilliard String Quartet has been acclaimed for its performances of works as diverse as the string quartets of Beethoven, Bartók, and Elliott Carter. Hailed throughout the world, the ensemble has secured its place in modern musical history through performances, recordings, the fostering of new works, and the training of young musicians. Last summer's two Tanglewood concerts marked a major milestone in the quartet's history. In July, founding first violinist Robert Mann played his valedictory concert with the ensemble; in August, former second violinist Joel Smirnoff—who had played his first concert with the group at Tanglewood in 1986—became the ensemble's *primarius*, with award-winning violinist Ronald Copes joining the quartet in Mr. Smirnoff's former position. In addition to this summer's Tanglewood concerts, the quartet leads master classes and coaching sessions as part of a two-week Tanglewood Music Center residency culminating in a "string quartet marathon" on July 8 and 9 featuring TMC string ensembles.

In 1997-98, besides its annual European appearances and numerous concerts across the United States, the Juilliard String Quartet returned to the Library of Congress in Washington, D.C., to reopen officially the Coolidge Auditorium, which was under renovation for almost a decade. In 1996-97 the ensemble celebrated its fiftieth anniversary. To celebrate that anniversary, which occurred on October 11, 1996, the Juilliard String Quartet presented concerts featuring works, new and old, long associated with the ensemble. Early in its career the quartet gave pioneering performances of all six Bartók quartets, including the American premiere of the complete cycle at Tanglewood in 1948; this legacy was celebrated with a Bartók cycle in New York in December 1996 at the Metropolitan Museum of Art. Besides touring Europe and Japan, the quartet also gave premiere performances of Milton Babbitt's Quintet for Clarinet and Strings and David Diamond's Concerto for String Quartet and Orchestra with the Juilliard School Orchestra at Avery Fisher Hall. For more than three decades, the Juilliard Quartet has been quartet-in-residence at the Library of Congress in Washington, D.C., having succeeded the Budapest Quartet in 1962. Performing on a set of priceless Stradivari instruments donated to the Library in 1936 by Mrs. Gertrude Clark Whittall, the Juilliard has remained the sole group to use these instruments since they were played by the Budapest Quartet. In 1996 *Musical America* named the Juilliard String Quartet "Musicians of the Year,"

making it the first chamber ensemble to grace the annual directory's cover. The Juilliard String Quartet was formed in 1946 at the behest of William Schuman, then president of the Juilliard School, who envisioned the benefits of a resident quartet serving in both teaching and performing capacities. As quartet-in-residence at Juilliard, the ensemble has had a seminal influence on aspiring string instrumentalists from all over the world. In particular the Juilliard Quartet continues to play an important role in the formation of new American string ensembies. Some of the quartets it has helped to create include the Alexander, American, Concord, Emerson, LaSalle, New World, Mendelssohn, Tokyo, Brentano, Lark, St. Lawrence, and Colorado string quartets. The Juilliard String Quartet has performed a comprehensive repertoire of some 500 works, ranging from the classics to twentieth-century masters. It was through the Juilliard's performances that the quartets of Arnold Schoenberg were rescued from obscurity. The ensemble has been particularly devoted to American composers, having given the premieres of more than sixty compositions by Milton Babbitt, Elliott Carter, Aaron Copland, Lukas Foss, Peter Mennin, Walter Piston, William Schuman, Roger Sessions, Morton Subotnick, Richard Wernick, and many others. The ensemble's discography is the most extensive of any chamber ensemble in history. It records exclusively for Sony Classical and has been associated with that label (formerly Columbia Records) since 1949. In the quartet's fiftieth-anniversary season, Sony Classical released a seven-CD retrospective of its recordings from the past five decades. Other recent releases include a two-disc set of the Brahms string quartets and clarinet quintet as well as Janáček's First and Second quartets and Berg's *Lyric Suite.* The German label Wergo Records has issued the first volume of the Juilliard's recordings of the complete Hindemith quartets.

All four members of the Juilliard String Quartet are American-born and -trained. First violinist **Joel Smirnoff** is a native of New York City. Mr. Smirnoff attended the University of Chicago and the Juilliard School. A violinist with the Boston Symphony for six years before joining the Juilliard Quartet in 1986, he won second prize in the International American Music Competition in 1983 and made his New York recital debut at Carnegie Hall's Weill Recital Hall in 1985. He has participated in the world premieres of many contemporary works, several of which were composed for him. Besides teaching at the Juilliard School, he serves on the faculty of the Tanglewood Music Center. Second violinist **Robert Copes** joined the Juilliard Quartet after a long, distinguished career as a chamber musician, concert soloist, and recitalist. A former member of the Dunsmuir and Los Angeles piano quartets, Mr. Copes taught at the University of California at Santa Barbara for many years and appeared as a featured performer in several renowned chamber music festivals. Devoting considerable energy to the development and playing of contemporary string literature, he has worked closely with composers and premiered a number of solo works. Mr. Copes's recording are available on the Orion, Musical Heritage, CRI, and New World labels. Also a native of New York City, violist **Samuel Rhodes** is a graduate of Queens College and Princeton University, where he studied composition with Roger Sessions and Earl Kim. Celebrating his twenty-eighth season as a member of the Juilliard String Quartet and the Juilliard faculty, he has taught at the Tanglewood Music Center and is a frequent Marlboro Festival participant. His solo appearances have included recitals at the Library of Congress and Weill Recital Hall, and with orchestra and chamber groups in the United States and abroad. He has given world premiere performances of works for unaccompanied viola by Milton Babbitt and Arthur Weisberg. Cellist **Joel Krosnick**, a native of Connecticut, is active as both performer and educator. His principal teachers were William D'Amato, Luigi Silva, Jens Nygaard, and Claus Adam, whom he succeeded in the Juilliard String Quartet. A frequent recitalist and soloist, Mr. Krosnick performs throughout the United States and Europe. He has performed in New York City at Weill Recital Hall, Merkin Concert Hall, and Symphony Space and appears regularly with pianist Gilbert Kalish at Columbia University's Miller Theatre. His solo recordings may be heard on the Orion, Nonesuch, Arabesque, and New World labels. Mr. Krosnick serves on the teaching faculty of the Juilliard School and has taught at the Tanglewood Music Center.



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Edwin Barker, double bass
Jacques Zoon, flute
Alfred Genovese, oboe
William R. Hudgins, clarinet
Richard Svoboda, bassoon
James Sommerville, horn
Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with YEHUDI WYNER, piano
MARYLOU SPEAKER CHURCHILL, violin
MARTHA BABCOCK, cello
ELIZABETH OSTLING, flute
MARK McEWEN, oboe
SCOTT ANDREWS, clarinet
ROLAND SMALL, bassoon
DANIEL KATZEN, horn

MOZART — Serenade in G for strings, K.525, *Eine kleine Nachtmusik*

Allegro
Romance: Andante
Menuetto: Allegretto
Rondò: Allegro

Mr. LOWE, Ms. SPEAKER CHURCHILL, Mr. ANSELL, Ms. BABCOCK, and Mr. BARKER

WYNER — *Horntrio* (1997) for horn, violin, and piano

Maestoso
Molto sostenuto
Presto precipitato

Messrs. SOMMERVILLE, LOWE, and WYNER

INTERMISSION

WAGNER — *Siegfried Idyll*

Ms. OSTLING, Mr. GENOVESE, Messrs. HUDGINS, ANDREWS, SOMMERVILLE, KATZEN, and SCHLUETER; Mr. LOWE, Ms. SPEAKER CHURCHILL, Mr. ANSELL, Ms. BABCOCK, and Mr. BARKER

MOZART — Serenade in C minor for two oboes, two clarinets, two horns, and two bassoons, K.388(384a)

Allegro
Andante
Menuetto in canone; Trio
Allegro

Messrs. GENOVESE and McEWEN, HUDGINS and ANDREWS, SOMMERVILLE and KATZEN, SVOBODA and SMALL

Baldwin piano

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NOTES

Wolfgang Amadè Mozart
Serenade in G, K.525, *Eine kleine Nachtmusik*

Mozart hoped and expected that all of his music would entertain. Some of it, though, was composed not for serious attention in the concert hall, but rather as an accompaniment to other activities. Today we are bombarded with sonic mush piped into elevators, supermarkets, and telephone lines "on hold." The difference, aside from the fact that what is supplied electronically these days was not composed by a Mozart, is that his entertainment music served as the background for festive occasions, not as a ubiquitous means of inducing us to spend beyond our means or to relax in an otherwise unpleasant environment.

The most famous such work is the elegant serenade with the evocative title "A Little Night Music" (K.525). For Mozart, "*Nachtmusik*" ("Night Music") was simply a German equivalent of the Italian "*serenata*," or "evening piece." This one is "little" in that it consists of only four movements (many serenades had more) and is composed only for strings (horns and a few woodwinds were normally part of the ensemble). Mozart entered this piece into his catalogue of works on August 10, 1787, though he indicated then that it had *five* movements, not the present four, with a Minuet and Trio (now missing) inserted after the opening Allegro. He interrupted his active com-

position of *Don Giovanni* to write *Eine kleine Nachtmusik*. We don't know for whom or for what occasion, nor when he removed the missing movement, but it remains among the most elegant and perfect compositions of a composer who approached perfection more closely, perhaps, than any other.

Yehudi Wyner
Horntrio (1997) for horn, violin, and piano

The son of composer and conductor Lazar Weiner, Yehudi Wyner (b.1929) was born in Canada but raised in New York City, where he attended Juilliard as a pianist, then studied composition at Yale with Richard Donovan and Paul Hindemith and at Harvard with Randall Thompson and Walter Piston. Long a member of the Bach Aria Group, he has been active as a teacher at Yale, the State University of New York at Purchase, and since 1990 at Brandeis University, where he holds the Walter Naumburg Chair in Composition. Since 1991 he has also been a frequent visiting professor at Harvard University. For twenty-two years, beginning in 1975, he was a member of the Tanglewood Music Center faculty. He is married to the conductor Susan Davenny Wyner, who between 1974 and 1981 appeared on numerous occasions as soprano soloist with the Boston Symphony in Boston and at Tanglewood. Yehudi Wyner's honors and awards include, among other things, two Guggenheim Fellowships, an NEA Grant, and the Rome Prize; he has just received the Elise Stoeger Prize given by the Chamber Music Society of Lincoln Center for lifetime contribution to chamber music. Wyner's early works are in a neo-classic vein; later compositions show a broadening and intermixture of influences, sometimes including elements from jazz (as in *Trapunto Junction*, composed for the Boston Symphony Chamber Players) or from the Jewish tradition. Recent compositions have included *Prologue and Narrative* for cello and orchestra, commissioned by the BBC Philharmonic; *Lyric Harmony* for orchestra,



commissioned by Carnegie Hall; and *Epilogue (In memory of Jacob Druckman)*, commissioned by the Norfolk Festival at Yale University. *Horntrio*—which was the runner-up for the 1998 Pulitzer Prize in music—was commissioned by the World-Wide Concurrent Premieres and Commissioning Fund, Inc. It was premiered virtually simultaneously at Jordan Hall at the New England Conservatory of Music in Boston and at Merkin Hall in New York City on December 7, 1997, the Boston performance being played by horn player Jean Rife and violinist James Buswell IV with the composer as pianist. Six additional performances took place that same month, and thirty-five different ensembles have so far committed to performances in the year following the premiere. The composer has provided the following commentary on *Horntrio*:

> For many years the Brahms Horn Trio stood in solitary majesty, an apparently unique example of the genre. The majesty remains, of course, but in recent years the Horn Trio has been joined by a number of companions, among them a Trio by Ligeti and another, entitled *Twilight Music*, by John Harbison. Despite these fine recent additions, the literature featuring the horn in small chamber ensembles remains sparse. In an effort to enlarge this literature, the present project by the World-Wide Concurrent Premieres and Commissioning Fund came into being.
>
> *Horntrio* is in three movements. The order of the movements reflects the conventional succession of tempi: Fast–Slow–Fast. But no traditional forms are involved here: no sonata forms, no fugues, no rondos, song forms, variations and the like. The form evolves from the material itself; devices such as repetition, near-repetition, and contrast help to guide the performer and the listener through the evolving narrative.
>
> The first movement begins with a large rhetorical flourish for horn supported by the piano, a kind of expository introduction. Contained in this short section are most of the elements—harmonic, melodic, rhythmic—that will be varied, juxtaposed, and developed to create the music of this movement. Once the introduction subsides, the main body of the movement plunges forward, very quick, full of fragments, spiky figures, and contradictory events. Toward the end of this short movement, a grave and mysterious dirge-like music interrupts with no apparent preparation and is followed by a very compact coda-conclusion.
>
> The second movement is more conventional: slow melodic material revolves in a sensuous harmonic environment. As the music proceeds, there is a surprise development: the melodic substance transforms into a subdued, jazzy dance, and it is with this attitude that the movement ends.
>
> The last movement is a high-spirited romp, more or less a "*perpetuum mobile.*" There are numerous antic intrusions reminiscent of a vaudeville, and the mixture



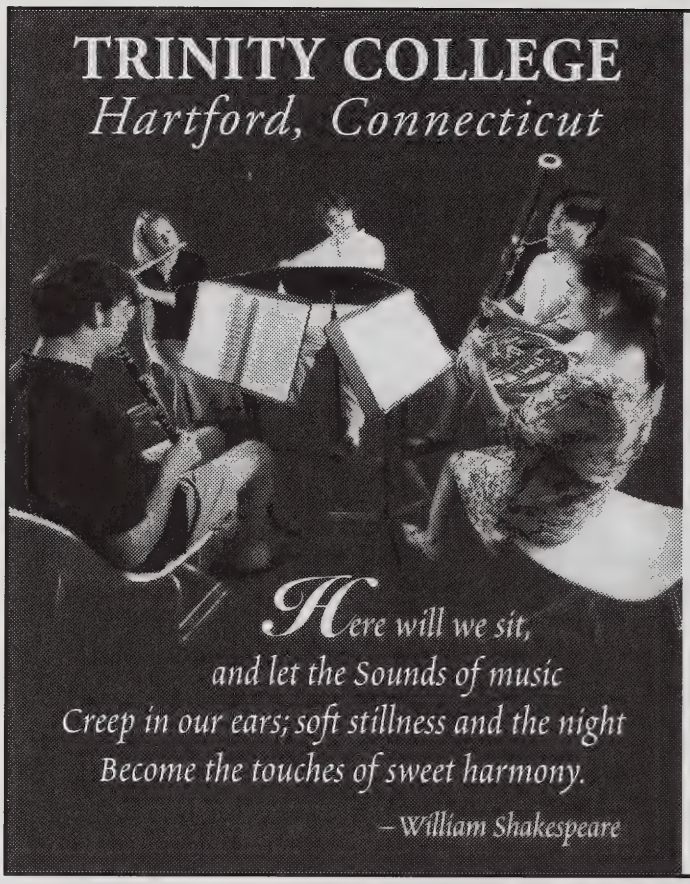
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of dance rhythms, shrill melodic figures, military tattoos, along with "classical" elements, has the effect of creating an atmosphere of fun, havoc, risk, and danger. The thrust of the movement is kinetic, physical, athletic.

The harmonic language of *Horntrio* is heavily influenced by the common-practice harmony of jazz, which in turn is descended from French music of the Impressionists. Many melodic and rhythmic figures seem to recall popular tunes of a bygone era. I can identify fragments from "Chattanooga Choo Choo," "Lazybones," "Who Cares?" (Gershwin), and other tunes whose names I've never known.

The infiltration of these familiar elements in my music is not the result of deliberate intent; in fact, it always comes as a surprise to me. These references emerge unsolicited as I develop and transform my working materials and then insist on their legitimacy and organic connectedness. They end up being an essential part of the expressive language of my music.

The duration of *Horntrio* is sixteen minutes, more or less.

—Yehudi Wyner
October 1997

Richard Wagner
Siegfried Idyll

From its title one would guess that Wagner's *Siegfried Idyll* was, like "Siegfried's Rhine Journey," connected to the hero of his mighty *Ring* tetralogy and perhaps drawn from the third part of that work, itself entitled *Siegfried*. A logical assumption, perhaps, but only partly correct. In fact we were never supposed to hear this music; it was a very private piece, composed for a family event. Only Wagner's constant lack of funds persuaded him to sell the score to a publisher for a little ready cash. Its original title was *Tribschen Idyll* (the Siegfried in question was Wagner's infant son); thereby hangs a tale.

During a period when he had temporarily broken off work on the *Ring* to create the single (but mighty) operas *Tristan und Isolde* and *Die Meistersinger*, Wagner's strongest proponent was the conductor and pianist Hans von Bülow; but Wagner was closer still to Bülow's wife Cosima, Franz Liszt's intelligent and vivacious daughter. On the day of the first orchestral rehearsal for *Tristan*, with Bülow conducting, Cosima gave birth to a daughter named Isolde! Though Isolde was registered as Bülow's daughter, Wagner was known to have been the father. Wagner and Cosima had another daughter before Bülow, unable to take further scandal, gave her a divorce. On June 6, 1869, she bore a son, Siegfried. The following August, after her divorce from Bülow, she and Wagner married.

After leaving Munich, Wagner moved to a small house in Geneva, where Cosima joined him in November 1868. They gave this house the nickname "Tribschen" and it was here, in quiet surroundings far from the artistic world, that they first lived together publicly as husband and wife. And it was there that Wagner prepared for his new wife an exquisite present for her thirty-third birthday, which fell on Christmas Day 1870. He assembled the players and rehearsed it privately without Cosima's learning anything of his plans. Cosima's diary entry for December 25 tells the tale:

> When I woke up I heard a sound. It grew louder, I could no longer imagine myself in a dream, music was sounding, and what music! After it had died away, R. [Richard] came in to me with the five children [she had two by Bülow in addition to the three with Wagner] and put into my hands the score of his "Symphonic Birthday Greeting." I was in tears, but so, too, was the whole household; R. had set up his orchestra on the stairs and thus consecrated our Tribschen forever!

The *Siegfried Idyll* is Wagner's most popular orchestral work, and his most intimate. It is tranquil and introspective, a clear reflection of the contentment he found in his newly-established home with Cosima. It has long been thought that the quiet opening

for strings uses material Wagner had intended to put into an unfinished string quartet, but recent research has demonstrated that the theme in question was never planned in four parts (as a string quartet would be) but in five or six, and that Wagner therefore probably intended it from the first for his opera *Siegfried*, where it is part of the final duet between Siegfried and Brünnhilde ("Ewig war ich"). Then, when planning the birthday surprise after the birth of his own Siegfried, Wagner naturally enough drew upon music already connected in his mind with the hero. Other themes in the piece come from a German nursery rhyme and a few ideas from his opera *Siegfried*, all used by Wagner to create a loving, gentle orchestral lullaby for a miniature orchestra.

Both Wagner and Cosima felt that this work was something connected to the intimacy of their marriage, so it was with some pain that Wagner, in a time of financial difficulty, sent it off to a publisher in November 1877. Cosima was saddened, but resigned. She confided to her diary, "The secret treasure is to become public property." It was her loss, but definitely our gain.

Wolfgang Amadè Mozart
Serenade in C minor for winds, K.388(384a)

The Serenade, K.388, is at once among the most profound and most mysterious of Mozart's works. It is scored for an ensemble generally used for light entertainment, yet it is anything but light in character. We do not even know for sure when it was composed. The only reference to the piece in Mozart's correspondence is very oblique. In the summer of 1782, the composer's father wrote to ask if he had anything suitable for a Salzburg festivity in the home of the Haffners. Wolfgang replied on July 27: "I have had to compose in a great hurry a serenade, but only for wind instruments." (For the Haffner party, he would have needed to use strings.) Actually, recent Mozart scho-

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larship suggests that Mozart was referring to the E-flat serenade, K.375, since the manuscript of that work indeed suggests great haste, something that is not true of K.388. If that is so, it is likely that the C minor serenade was not composed until later in 1782 or even 1783. In any case, the traditional designation *Nacht Musique* ("Night Music"), which has been applied to this work on the strength of Mozart's reference in the July 27 letter, would not apply.

Mozart was not the composer to write music without a reason and a guarantee of performance. Why did he write this somber, powerful masterpiece? As Alfred Einstein wrote, "We know nothing about the occasion, nothing about the person who commissioned it, nothing about whether this client desired so explosive a serenade or whether that is simply what poured forth from Mozart's soul."

A serenade in Mozart's day normally consisted of a string of loosely-connected movements, mostly in dance meters, with a sonata-form opening movement and a lively finale. There were most often six (or even more) movements, but in the C minor serenade Mozart composed only four, thus making the piece virtually a symphony for wind octet. The extraordinary first movement is dense and closely argued, with chromatic motives and a tight rhythmic continuity. Its astonishing emotional resonance links it with such other Mozart masterpieces as the G minor symphony (K.550), the G minor string quintet (K.516), and the C minor piano concerto (K.491).

The Andante, in E-flat, sets a sweetly solemn main theme against a relatively light-humored second theme (though in this very serious composition it is far from high-spirited!). Three times during the development the main theme attempts to reassert itself, each time to be interrupted with a more elaborate detour; in the end the recapitulation takes place with telling economy. The Menuet is striking for its consistently contrapuntal character. It is severe rather than lighthearted in mood, and carries its canonic accompaniment almost throughout.

The finale is a magnificent theme-and-variations movement that begins by maintaining the dark character of the first movement through four variations—poignant, mysterious, and passionate by turns—before it changes, like a ray of sunshine in the darkness, to E-flat major. This would seem to portend a brightening for the end, but Mozart returns instead to the tonic minor for two more intense variations. Only when it appears as if all hope is lost does the sun come out to stay in a brilliant C major close.

—Notes by Steven Ledbetter

ARTISTS

To read about the **Boston Symphony Chamber Players**, see page 7.

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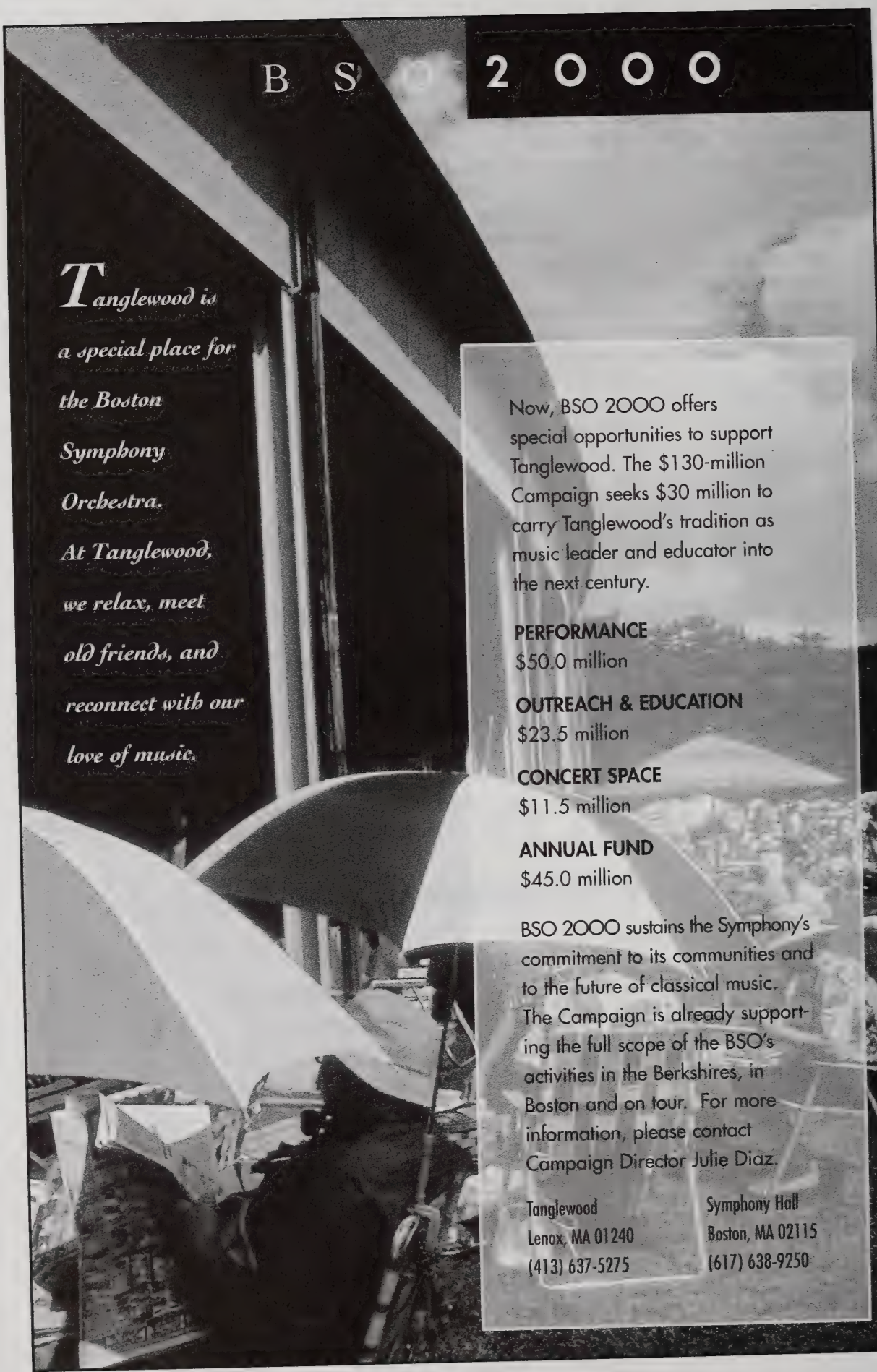
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RONALD COPES, violin
SAMUEL RHODES, viola
JOEL KROSNICK, cello

BEETHOVEN — Quartet No. 10 in E-flat, Opus 74, *The Harp*
- Poco Adagio—Allegro
- Adagio ma non troppo
- Presto
- Allegretto con Variazioni

WEBERN — Five Movements for string quartet, Opus 5
- Heftig bewegt (Violently)
- Sehr langsam (Very slow)
- Sehr lebhaft (Very lively)
- Sehr langsam (Very slow)
- In zarte Bewegung (Tenderly)

INTERMISSION

BEETHOVEN — Quartet No. 7 in F, Opus 59, No. 1
- Allegro
- Allegretto vivace e sempre scherzando
- Adagio molto e mesto
- Allegro

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NOTES

For a note on **"Beethoven's Quartets and Modern Music,"** see page 8

Ludwig van Beethoven
String Quartet No. 10 in E-flat, Opus 74, *The Harp*

After the intense and mystifying outburst of the Opus 59 quartets, which seem to have lost for Beethoven some of the audience of enthusiastic chamber music amateurs who had loved Opus 18, the E-flat quartet seems to be positively a retrenchment.* There are few of the compositional problems that made the *Razumovsky* quartets so difficult to grasp; the technique is unusually rich and varied, but the form and content is straightforward. Even the dedication, to Prince Lobkowitz, who had already received the dedication of Opus 18, hints at Beethoven's apparent intention. Composed in 1809, Opus 74 is one of a group of works in the key of E-flat, which for some reason or other seems to have dominated Beethoven's attention that year (the others include the *Emperor* Concerto, the piano sonata *Les Adieux*, Opus 81a, and the piano trio, Opus 70, No. 2).

1809 was also the year the French attacked Vienna for the second time, including two days of actual bombardment of the city, which forced Beethoven to take refuge in his brother's cellar in the heart of town (his own lodgings were in the direct line of fire), covering his ears with pillows in an attempt to protect them from the low-pitched percussive effect of the cannon's roar, which could still hurt despite his growing deafness. Although he had just won the increased security of a lifetime pension guaranteed by his closest friends among the aristocracy, these same nobles had been forced by the fighting and proximity of the French to flee the city entirely (the *Les Adieux* sonata reflects this event).

None of these facts seems to be reflected in the music of Opus 74. The slow introduction hints strongly at the subdominant in a series of expressive phrases isolated by silence until a chromatically rising line in the first violin brings us to the Allegro. Pizzicatos begin to appear in all four instruments immediately after the statement of the main theme. At first they stay only briefly, but they will come back in much more elaborate guise—especially the arpeggios at the end of the development—and are responsible for the nickname *The Harp*. It may strike us that these arpeggios bear little relationship to the splashes of sound found in most harp writing that we know, but we are forgetting that in the context of the first performances, the amount and intensity of arpeggio effects used in this movement was something quite new and must have struck audiences as a powerful enrichment of technique. The development itself moves in stately strides, with scarcely a modulation—a far cry from the intensity of Opus 59. Much of it is an elaboration of a single foreign key, C major; dominant tension for the return to the tonic is highlighted by the arpeggios, first plucked, then bowed, rising through the texture and finally racing in contrary motion to land on the home key and initiate the recapitulation. Suddenly at the beginning of the coda Beethoven introduces an idea that seems to come from a different musical world, that of the Violin Concerto, as the first violin takes off in an explosion of fireworks. The other instruments harmonize this in a grand peroration, and the final arpeggios in contrary motion allow the main idea of the movement to evaporate as whimsy.

The Adagio ma non troppo is basically a lyrical effusion on the opening A-flat melody, which reappears twice in increasingly lush guises with interludes of less stable material to allow the restatement of the main theme to serve as a kind of resolution. This is followed by an extraordinarily vigorous scherzo, a headlong rushing with colorful harmonies in the Neapolitan direction (D-flat) against the tonic C minor. This is twice contrasted with a still faster Trio to which Beethoven adds the note "Imagine the beat in 6/8" (instead of the written 3/4)—in other words, play it so fast that two

*The C major quartet, Opus 59, No. 3, was played by the Juilliard Quartet this past Saturday night; see page 13. Opus 59, No. 1, in F, concludes tonight's program.

measures sound like one. It is a contrapuntal exercise, curiously gauche, perhaps a parody of the lessons Beethoven had been giving his one composition student, the Archduke Rudolph.

The quartet is capped off, quite unusually, with one of the most lightweight finales Beethoven ever conceived, an Allegretto theme-and-variations. It comes as a surprise especially after the huge fugue at the end of the Opus 59 set and is yet another indication of his aim to recapture his traditional audience.

Anton Webern
Five Movements for string quartet, Opus 5

The massive, lengthy symphonies of Bruckner and Mahler sometimes give listeners pause: how is it possible to comprehend the musical structure of a work on such a grand scale that a single movement may require nearly a half hour in performance? The music of Anton Webern (1883-1945) makes great demands on listeners for the opposite reason, its extraordinary brevity. The Five Movements for string quartet, Opus 5, last, in all, about eight minutes, and the third movement of the set barely thirty-five seconds! The listener barely settles down and begins to recognize a few motivic ideas, and the piece is over. Webern found that in choosing to write atonally he had to abandon many of the techniques of older music, such as the elaboration of thematic ideas, since they were fundamentally based on the idea of tonal modulation, which he now wanted to avoid. These tiny works must have come as a great shock to their first audiences (they were, after all, composed in 1909, the year before the first performance of Mahler's Eighth Symphony and two years before Strauss's *Der Rosenkavalier*). Webern used the tiniest musical materials—as little as a two-note motive—for his main themes, but he made lavish use of special effects, since the timbre of the sound became as important as the pitch and melody in shaping a work.

The five short pieces of Opus 5 are consciously varied between the frenzied and the delicate. The compression of thought requires repeated careful hearing before the motivic relations begin to explain themselves. But one thing that is evident from the very first is the intensely romantic sensibility that lies behind these five pieces. Expression is, if not quite all, then at least a very great deal here. Virtually every note is provided with tempo, dynamic, and descriptive markings to suggest mood and feeling ("as tenderly as possible," "scarcely perceptible"), while the special articulations such as *tremolo*, pizzicato, *col legno* (with the wood of the bow), and playing on the bridge enlarges the spectrum of sound possible with four stringed instruments. The music is full of incident, as if an entire novel had been compressed into a page or two. Such music can only be listened to with the most concentrated attention, but it amply repays the effort.

Ludwig van Beethoven
String Quartet No. 7 in F, Opus 59, No. 1

The Opus 59 quartets were Beethoven's response to a commission from the Russian ambassador to Vienna, Count Andrei Razumovsky; it was apparently as a graceful gesture to him that Beethoven included popular Russian melodies, borrowed from a printed collection of folk tunes, in the first and second of the quartets. By 1806, when Beethoven began to work out the final version of the F major quartet (he had apparently begun sketches as early as the fall of 1804), he had been away from the medium of the string quartet since completing the Opus 18 set, which had earned him his spurs as a quartet composer, in 1800. In the few intervening years he had developed important new approaches in his style while composing his first three symphonies, several piano sonatas, and the first version of his opera, ultimately called *Fidelio*. Of these works, it is especially the recently completed *Eroica* Symphony that seems closest

to the F major quartet in scope, grandeur, and palpable heroic qualities.

The very opening—a fragment of scale followed by a little turn figure—appears in the cello under a pulsating rhythm but does not come to rest before being taken over by the first violin, which leads it into ever higher spheres while the lower instruments harmonize the close of the phrase as a massive point of arrival, the first unambiguous indication of the tonality. So powerful an opening idea can only introduce a movement of mammoth proportions, and this is, by a comfortable margin, the longest quartet first movement Beethoven ever wrote. It is a movement filled with surprises. What sounds like a repeat of the exposition turns into the lengthy, eventful development, which in turn is capped by a brief double fugue before winding down to the recapitulation. But instability reigns there as in the beginning, for when the opening theme finally recurs, its arrival is at first hidden under a descending line in the first violin. Even then it is anything but a literal repeat, for it soon opens out into a long harmonic detour. Only in the coda does that first theme appear—at last—in a clearly and solidly harmonized form that allays all doubts.

The second movement, with its famous opening solo cello theme on a single note, was for many years the object of derision. In 1812, for example, when it was to be played for the first time in Moscow, the famous cellist Bernhard Romberg is said to have trampled his part underfoot as "a contemptible mystification." Part of the mystery may well have been Beethoven's original treatment of formal problems, for the movement combines elements of sonata form with the layout of a scherzo-and-Trio (in which both scherzo and Trio recur an extra time, a favorite Beethovenian device). The wide-ranging harmonic sweep and the development section following the first Trio help lend this movement an air of musical wit at its best and most serious.

The slow movement comes as a shock after the energy and verve of the two preceding movements, compressing all the devices of unrelieved pathos into its opening measures. At the head of this movement Beethoven wrote into his manuscript the words "A weeping willow or acadia tree over my brother's grave," a purely fictitious inspiration, since both his brothers were alive (psychoanalysts have had a good deal to say about it, though). At the end a soaring violin cadenza closing in a trill on the dominant links it directly with the final movement and the introduction of the *Thème russe.* Not the least of Beethoven's witty ideas in this exhilarating movement, which borders at times on parody, is the fact that he has taken a tune that was originally in the minor key and used it as the basis of a finale in the major by its adroit placement on the scale (as D minor), where it shares virtually all the notes except one with the home key of F major. But that one note of contention (C or C-sharp?) is responsible for much of the jesting.

—Notes by Steven Ledbetter

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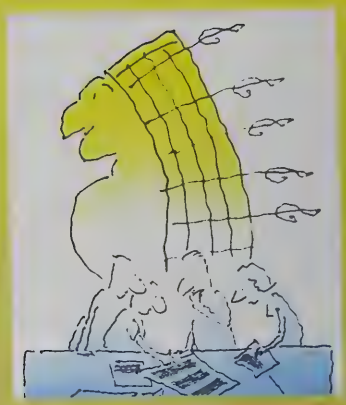
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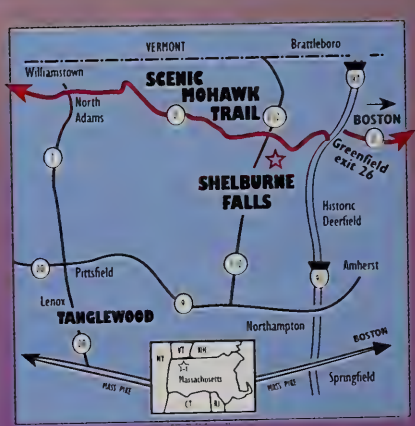


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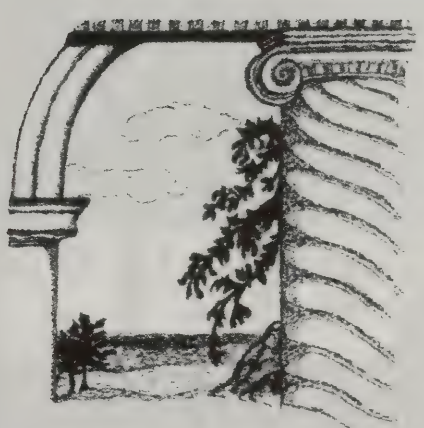
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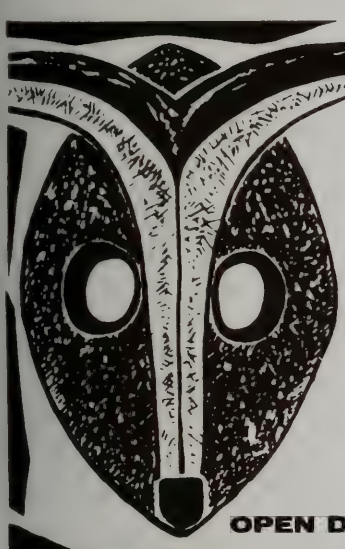
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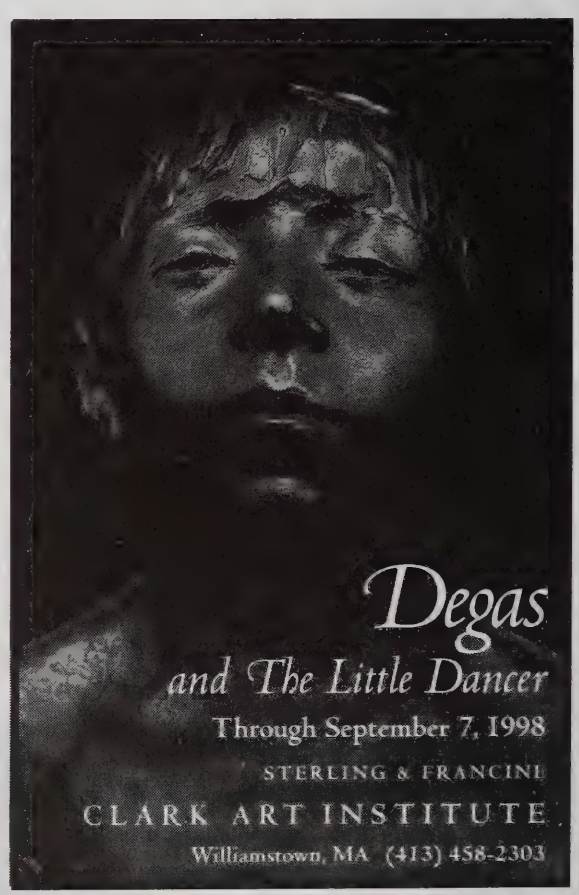
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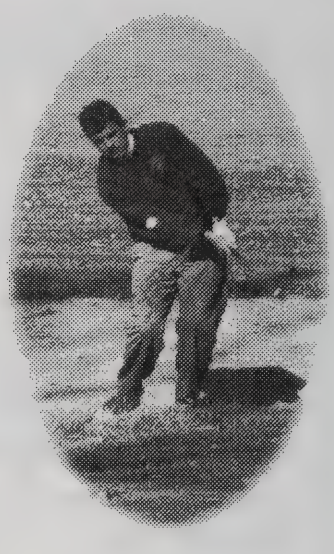


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JULY AT TANGLEWOOD

Wednesday, July 1, at 8:30

JUILLIARD STRING QUARTET

Music of Beethoven and Webern

Friday, July 3, at 6 (Prelude)

MALCOLM LOWE, violin

Music of Schubert and Franck

Friday, July 3, at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
FREDERICA VON STADE, mezzo-soprano
VINSON COLE, tenor
PHILIPPE ROUILLON, baritone
DAVID WILSON-JOHNSON, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
PALS (PERFORMING ARTISTS AT LINCOLN SCHOOL), JOHANNA HILL SIMPSON, artistic director

BERLIOZ *The Damnation of Faust*

Saturday, July 4, at 8:30
(Grounds open at 4 p.m. for afternoon entertainment. Fireworks follow the concert.)

RAY CHARLES

Sunday, July 5, at 2:30

BOSTON SYMPHONY ORCHESTRA
ROBERT SHAW, conductor
DOMINIQUE LABELLE, soprano
MARIETTA SIMPSON, mezzo-soprano
RICHARD CLEMENT, tenor
DEREK LEE RAGIN, countertenor
DAVID WILSON-JOHNSON, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN Mass in C
BRAHMS *Nänie*
BERNSTEIN *Chichester Psalms*

Tuesday, July 7, at 8:30

FREDERICA VON STADE, mezzo-soprano
MARTIN KATZ, piano

Songs by Fauré, Strauss, Ginastera, Ravel, and others, including Heggie's *Paper Wings*, set to texts of Ms. von Stade

Friday, July 10, at 6 (Prelude)

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

Music of Haydn and Dvořák

Friday, July 10, at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
PETER SERKIN, piano

TAKEMITSU *riverrun*, for piano and orchestra
MOZART Piano Concerto No. 24 in C minor, K.491
DVOŘÁK Symphony No. 7

Saturday, July 11, at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
ITZHAK PERLMAN, violin

ALL-TCHAIKOVSKY PROGRAM
Violin Concerto; Symphony No. 5

Sunday, July 12, at 2:30

BOSTON SYMPHONY ORCHESTRA
SERGIU COMISSIONA, conductor
YEFIM BRONFMAN, piano

RIMSKY-KORSAKOV Introduction and Wedding March from *Le Coq d'or*
PROKOFIEV Piano Concerto No. 2
RACHMANINOFF *Symphonic Dances*

Tuesday, July 14, at 8:30

BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor

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Wednesday, July 15, at 8:30

STEPHEN HOUGH, piano

Music of Scarlatti, Mendelssohn, Tsontakis, Mompou, and Liszt

Friday, July 17, at 6 (Prelude)

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

Music of Beethoven and Shostakovich

Friday, July 17, at 8:30

BOSTON SYMPHONY ORCHESTRA
JAMES CONLON, conductor
VAN CLIBURN, piano

SHOSTAKOVICH Orchestral suite from *Lady Macbeth of Mtsensk*
RACHMANINOFF Piano Concerto No. 2
WAGNER Orchestral excerpts from *Götterdämmerung*



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Saturday, July 18, at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
PAMELA FRANK, violin

DVOŘÁK Violin Concerto
STRAUSS *Also sprach Zarathustra*

Sunday, July 19, at 2:30

BOSTON SYMPHONY ORCHESTRA
JAMES CONLON, conductor
STEPHEN HOUGH, piano
JENNIFER LARMORE, mezzo-soprano

ALL-MOZART PROGRAM
Symphony No. 34
Piano Concerto No. 9 in E-flat, K.271
Arias from *La finta giardiniera, Le nozze di Figaro,* and *La clemenza di Tito*
Symphony No. 35, *Haffner*

Wednesday, July 22, at 8:30

BYRON JANIS, piano

Music of Chopin, Mozart, Schumann, and Prokofiev

Thursday, July 23, at 8:30

ANONYMOUS 4

Chant, songs, and poetry from the Middle Ages

Friday, July 24, at 6 (Prelude)

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

Music of Stravinsky and Tchaikovsky

Friday, July 24, at 8:30

BOSTON SYMPHONY ORCHESTRA
ANDRÉ PREVIN, conductor
EMANUEL AX, piano

VAUGHAN WILLIAMS *Fantasia on a Theme of Thomas Tallis*
CHOPIN Piano Concerto No. 2
BEETHOVEN Quartet No. 14 in C-sharp minor, Op. 131 (arranged by Dimitri Mitropoulos for string orchestra)

Saturday, July 25, at 8:30

BOSTON SYMPHONY ORCHESTRA
JOHN WILLIAMS, conductor
GIL SHAHAM, violin
CYNTHIA HAYMON, soprano

BARBER Overture to *The School for Scandal*
WILLIAMS Violin Concerto
WILLIAMS *Seven for Luck,* Song cycle for soprano and orchestra (world premiere)
STRAVINSKY Suite from *The Firebird*

Sunday, July 26, at 2:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
FLORENCE QUIVAR, mezzo-soprano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
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MAHLER Symphony No. 3

Sunday, July 26, at 8:30

ANDRÉ PREVIN, piano
DAVID FINCK, double bass

"We Got Rhythm"–A jazz evening of music by George Gershwin

Wednesday, July 29, at 8:30

EMERSON STRING QUARTET

Music of Beethoven and Rihm

Thursday, July 30, at 8:30

WIND SOLOISTS OF THE CHAMBER ORCHESTRA OF EUROPE
LEIF OVE ANDSNES, piano

Music of Veress, Poulenc, Debussy, Britten, and Beethoven

Friday, July 31, at 6 (Prelude)

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

Music of Haydn, Hummel, Beethoven, and Krommer

Friday, July 31, at 8:30

BOSTON SYMPHONY ORCHESTRA
ROBERT SPANO, conductor
JOHN BROWNING, piano

BERNSTEIN Symphony No. 2, *The Age of Anxiety*
BEETHOVEN Symphony No. 7

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TANGLEWOOD MUSIC CENTER
1998 Concert Schedule

Sunday, June 28, at 5:30 p.m.
Opening Exercises
(free admission; open to the public)

Tuesday, June 30, at 8:30 p.m.
The Phyllis and Lee Coffey Fund Concert
Tanglewood Music Center Orchestra
Seiji Ozawa and TMC Fellows conducting
BEETHOVEN *Leonore* Overture No. 2
MENDELSSOHN Overture, Nocturne, and Scherzo from Incidental Music to *A Midsummer Night's Dream*
BRAHMS Symphony No. 2

Sunday, July 5, at 10:30 a.m.
Chamber Music Recital

Sunday, July 5, at 8:30 p.m.
Brass Music Recital
Members of the Boston Symphony Orchestra & TMC Fellows
Ronald Barron, conducting

Monday, July 6, at 8:30 p.m.
Vocal Recital

Wednesday, July 8, at 4 p.m. & 8 p.m.
String Quartet Marathon

Thursday, July 9, at 4 p.m. & 8 p.m.
String Quartet Marathon continues

Saturday, July 11, at 11:30 a.m. (Children and accompanying adults free)
Family Concert

Sunday, July 12, at 10:30 a.m.
Vocal & Chamber Music Recital
To include BACH Cantata No. 105, John Oliver conducting

Sunday, July 12, at 8:30 p.m.
Vocal Recital

Monday, July 13, at 8:30 p.m.
Vocal & Chamber Music Recital

Saturday, July 18, at 2:30 p.m.
BUTI Orchestra

Sunday, July 19, at 10:30 a.m.
Vocal & Chamber Music Recital
To include BACH Cantata No. 45, Seiji Ozawa conducting

Monday, July 20, at 8:30 p.m.
Endowed concert made possible by the generosity of an anonymous donor
Tanglewood Music Center Orchestra
James Conlon conducting
MAHLER Symphony No. 6

Tuesday, July 21, at 8:30 p.m.
Vocal Recital

Saturday, July 25, at 2:30 p.m.
BUTI Chorus

Sunday, July 26, at 10:30 a.m.
The Natalie and Murray S. Katz Concert
Chamber Music Recital

Monday, July 27, at 8:30 p.m. (Shed)
BERKSHIRE NIGHT
Tanglewood Music Center Orchestra
Seiji Ozawa and TMC Fellows conducting
STRAVINSKY Symphonies of Wind Instruments
BARTÓK Divertimento
BERNSTEIN *Songfest,* with TMC Vocal Fellows

Tuesday, July 28, at 8:30 p.m.
Vocal Recital

Saturday, August 1, at 2:30 p.m.
BUTI Orchestra

William Mercer



Saturday, August 1, at 8:30 p.m. (Shed)*
LEONARD BERNSTEIN MEMORIAL CONCERT
Tanglewood Music Center Orchestra
Seiji Ozawa, Robert Spano and Joel Smirnoff conducting
BEETHOVEN *Leonore* Overture No. 3
STRAVINSKY *The Rite of Spring*
BERNSTEIN *Songfest*

Sunday, August 2, at 10:30 a.m.
Vocal & Chamber Music Recital
To include BACH Cantata No. 147, Richard Westerfield conducting

FESTIVAL OF CONTEMPORARY MUSIC

August 6-August 10
Made possible by the generous support of Dr. Raymond and Hannah H. Schneider

Thursday, August 6, at 6 p.m.
Films by Frank Scheffer: Exploring the works of Elliott Carter, including "Time is Music" and previously unseen footage on the composer's life and art.

Thursday, August 6, at 8:30 pm*
THE FROMM CONCERT AT TANGLEWOOD
Arditti String Quartet
Music of Carter, Chen, Dutilleux, Kagel, and Nancarrow

Friday, August 7, at 2:30 p.m.
Elliott Carter and Charles Wuorinen Birthday Celebration, with cake following the recital
Soprano Lucy Shelton and Vocal Fellows
Songs of Elliott Carter and Charles Wuorinen

Saturday, August 8, at 2:30 p.m.
Music of Wuorinen, Adams, Carter (Clarinet Concerto with soloist Thomas Martin), and Adès

Sunday, August 9, at 10:30 a.m.
Music of Dutilleux, Benjamin, Kagel, Zuidam, and Adams

Sunday, August 9, at 8:30 p.m.
Music of Gubaidulina, Stravinsky, Kagel, Messaien (*Couleurs de la cité céleste* with Peter Serkin), and Bartók

Monday, August 10, at 8:30 p.m.
The Margaret Lee Crofts Endowed Concert
Tanglewood Music Center Orchestra
Seiji Ozawa, Reinbert de Leeuw and Stefan Asbury conducting
Music of Lieberson, Dutilleux (*L'Arbre des songes* with violinist Irvine Arditti), Takemitsu, and Kagel

Tuesday, August 4*
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TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon events begin at 2:30 p.m.
Gala concert at 8:30 p.m. (Shed)
Tanglewood Music Center Orchestra
Boston Symphony Orchestra
Seiji Ozawa, John Williams, and Keith Lockhart conducting
Music of Beethoven, Gershwin, and Bernstein, and TCHAIKOVSKY *1812* Overture

Saturday, August 15, at 11:30 a.m. (Children and accompanying adults free)
Family Concert

Saturday, August 15, at 2:30 p.m.
BUTI Orchestra

Sunday, August 16, at 10:30 a.m.
Chamber Music Recital

Tuesday, August 18, at 7:30 p.m. (Theatre; admission $10)
John Williams Film Seminar: Reading and Discussion of Scores by TMC Composition Fellows

Wednesday, August 19, at 2:30 p.m.
Vocal Recital

Wednesday, August 19, at 8:30 p.m.
The Dr. Raymond and Hannah H. Schneider Concert, Endowed in Perpetuity
Tanglewood Music Center Orchestra
André Previn and TMC Fellows conducting
To include SHOSTAKOVICH Symphony No. 5

Tuesday, August 25, at 2:30 p.m. (Chamber Music Hall)
Master Class with Mstislav Rostropovich

Schedule and programs subject to change.

All concerts are held in Seiji Ozawa Hall unless otherwise noted. Unless otherwise noted, seating for TMC concerts is unreserved, with tickets at $10 for orchestra concerts and $6 for other performances available one hour before concert time. (Friends of Tanglewood at the $75 level or higher are admitted without further contribution.)

Additional TMC events, including Phyllis Curtin Seminar Vocal Recitals and other weekday afternoon recitals, will be scheduled throughout the summer. Complete weekly information is available at the Tanglewood Main Gate, or by calling (413) 637-5230.

*Ticket required; available at the Tanglewood box office.



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Tanglewood Music Center Fellows pay no tuition and are offered free room and board. Their residency at Tanglewood is underwritten largely through annual and endowed Fellowships. The TMC faculty includes many of the world's finest musical artists, some of them teaching through the generosity of donors who have endowed Artists Positions. The Tanglewood Music Center gratefully acknowledges the endowment support of the contributors represented below.

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Barbara LaMont Master Teacher Chair
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Beatrice Sterling Procter Master Teacher Chair
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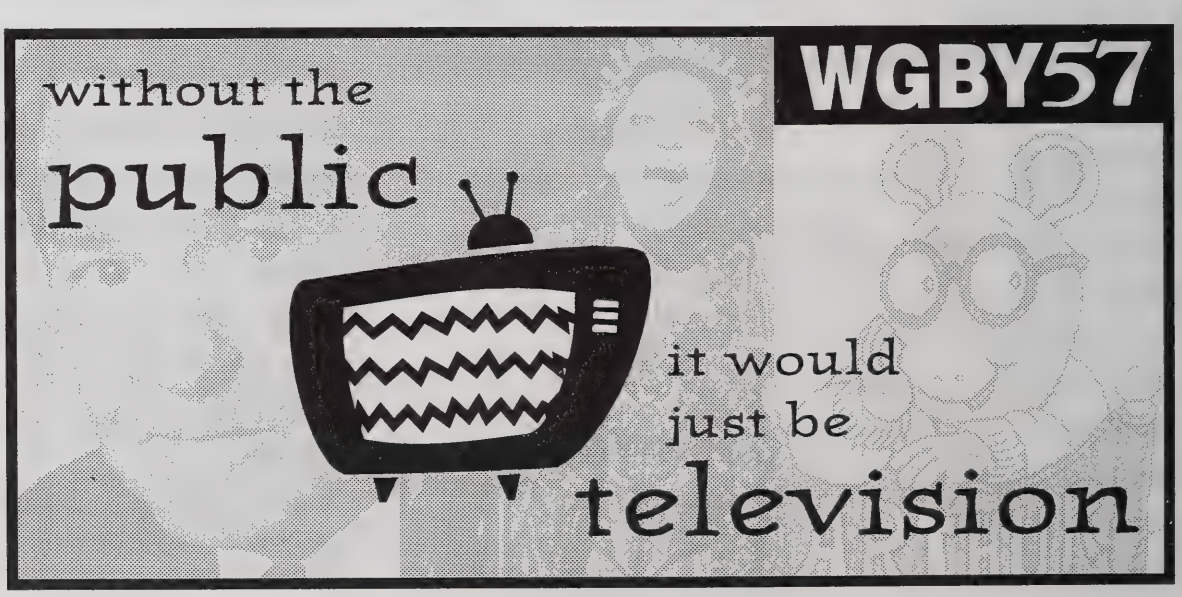
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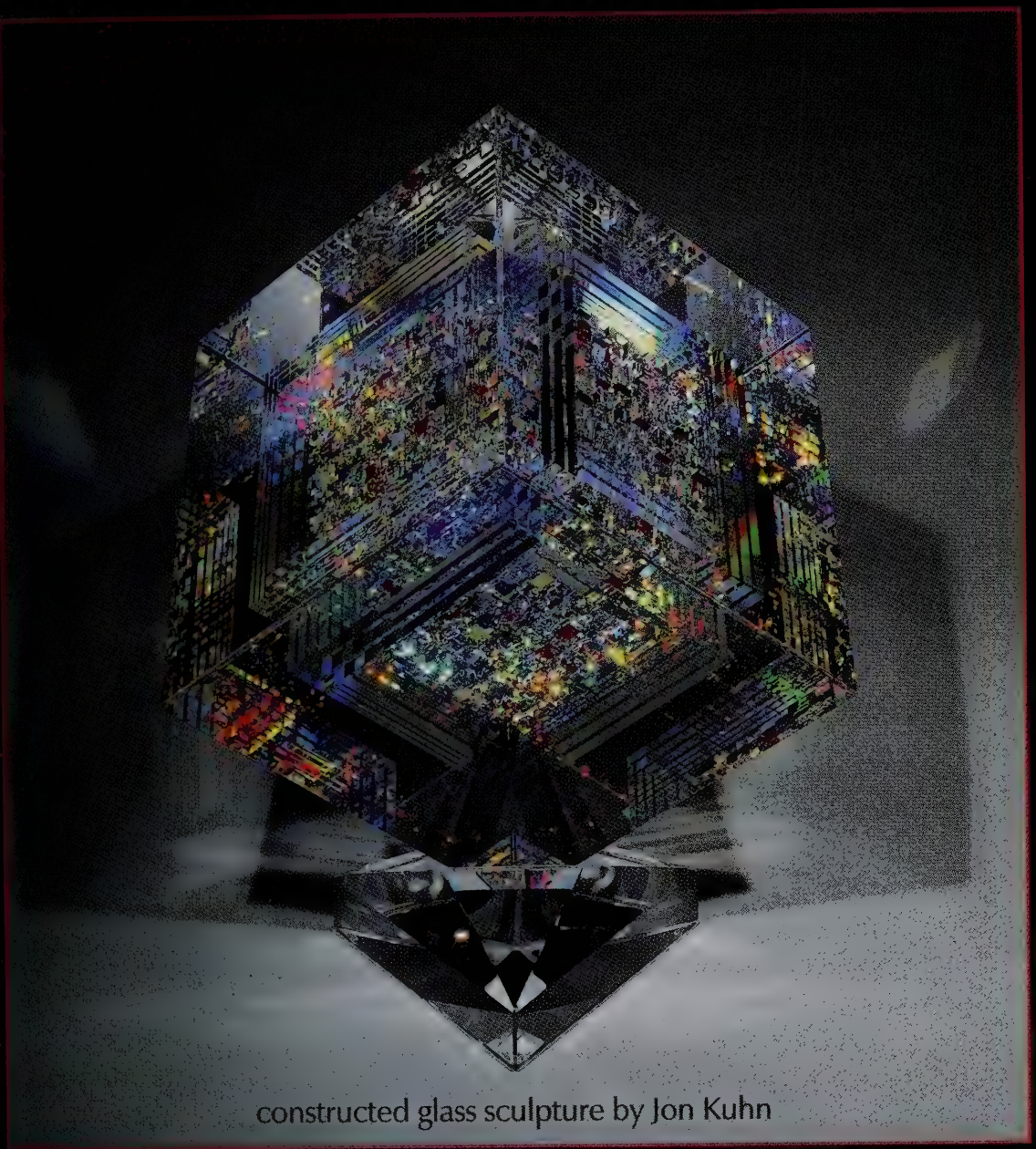
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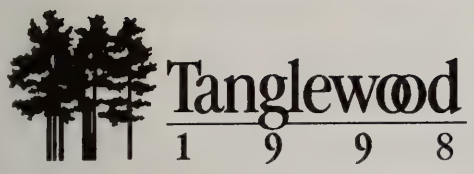


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Fourth of July Celebration

Saturday, July 4, 1998

4:00	*Gates Open*
4:30–7:00	Hurdy Gurdy, Monkey & Me Timothy Wenk "Walkaround Magic" Le Masque Theatre: Fantastic Face Painting by Marjorie Goldman THE LAWN
4:30	Murph the Physical Comedian MANOR HOUSE LAWN
5:30	The Waldo & Woodhead Show CHAMBER MUSIC HALL
6:30	Randy Judkins MANOR HOUSE LAWN

❖ ❖ ❖

7:30	Deborah Henson-Conant KOUSSEVITZKY MUSIC SHED
8:30	**RAY CHARLES** KOUSSEVITZKY MUSIC SHED

Please note: In case of rain, the performances scheduled for the Manor House Lawn will take place in the Chamber Music Hall.

Fireworks will take place over the Stockbridge Bowl following the evening concert.

ARTISTS

Ray Charles

A national treasure and an international phenomenon, Ray Charles was born Ray Charles Robinson in Albany, Georgia, into a poor family. Having gradually lost his sight as a child, he was accepted as a charity student at St. Augustine's, the Florida state school for the deaf and blind. He remained there until his mother's death, developing his musical gifts. Then he set out as a struggling professional musician, ending up in Seattle, where he became a minor celebrity in local clubs and formed the McSon Trio with Gossady McGee. From Seattle he went to Los Angeles to cut his first professional recording. He toured with Lowell Fulsom's band, formed a group and played with singer Ruth Brown, and performed at the Apollo. During these years he also formed his first band and had his first big hit record, "I Got a Woman." By the early 1960s, he had made his Carnegie Hall debut, had a string of hit records, and made his first triumphant European concert tour. He had taken virtually every form of popular music and broken through its boundaries with such achievements as the albums *Genius Plus Soul Equals Jazz* and *Modern Sounds in Country & Western*. Along the way Ray Charles was instrumental in the invention of rock and roll. To this day he selects and produces his own recording material with utter disregard for trends. Among the social causes he has supported are the civil rights movement (providing moral and financial support to the Rev. Martin Luther King, Jr.) and the State of Israel (he was named "Man of the Year" in 1976 by the Beverly Hills Lodge of B'nai Brith). Now recording exclusively for Warner Bros. Records, Ray Charles released his first album on the label, *Would You Believe?*, in September 1990. In 1994 he received his twelfth Grammy Award (Best R&B Vocal Performance, Male) for "A Song for You" from his Warner Bros. release *My World*. Elected to the Rhythm & Blues, Jazz, and Rock & Roll Halls of Fame, he has a Star on Hollywood Boulevard's Walk of Fame and a bronze bust in the Playboy Hall of Fame. In recent years, Mr. Charles has received the Helen Keller Personal Achievement Award from the American Foundation for the Blind, the Horatio Alger Award, and the Governor's Performing Arts Award. In May 1996 Occidental College awarded him an honorary doctorate. In 1991 *50 Years of Music Making–A Tribute to Ray Charles* was taped for airing on the Fox Television Network and a documentary entitled *Ray Charles: the Genius of Soul* was produced for the "American Masters" series on PBS. This summer's tour takes him to venues in the United States and Canada. Ray Charles has previously appeared at Tanglewood, during the 1989 and 1992 Jazz Weekends.

Deborah Henson-Conant

Deborah Henson-Conant began improvising when she was three. She hated music lessons and refused to practice the classics. In an attempt to inspire "serious" study, her parents tried to interest her in a variety of instruments. When they brought home a harp, the then-twelve-year-old pronounced it a "sissy instrument" and went back to the piano. In 1981 Ms. Henson-Conant moved to Boston and her lifelong interest in improvisation found an outlet through jazz. She studied and performed standard bebop and blues and in 1983 formed her first band, The Jazz Harp Trio; that same year she produced her full-length musi-

cal comedy about nuclear war, *Ground Zero*. As a composer she has won grants and commissions for her theater music, including a National Endowment for the Arts Jazz Grant, the Massachusetts Artists Fellowship, and a "Meet the Composer" grant. In 1988 Ms. Henson-Conant signed a three-year recording contract with GRP Records and went on to record compact discs in Hungary, Germany, and the United States. Her latest solo album, *Altered Ego*, is a mixture of musical influences: theater, folk, jazz, funk, pop, blues, flamenco, calypso, and classical music. In 1994 she presented a choreographed version of her suite, *Stress Analysis of a Strapless Evening Gown* in Boston and premiered her *Jazz Suite* with members of the Scottish National Chamber Orchestra. In 1995 she was featured with the Boston Pops and the Pittsburgh Pops. In 1996 and 1997 she toured with Keith Lockhart and the Boston Pops Esplanade Orchestra; jammed in concert with Doc Severinsen; lectured at the Paris Conservatory; completed a solo tour of Europe; premiered her holiday suite *Season of Celebration* "Opus One" ('96) and "Opus Two" ('97) with the New England String Ensemble; performed new works with the Austin Symphony, at the Flagstaff Festival of the Arts, and with the Buffalo Philharmonic; and was profiled on National Public Radio, CBS's "Sunday Morning," and NBC's "Today" Show. The 1998 season includes performances with the Rochester Philharmonic, the Phoenix Symphony, and the Brevard Musical Festival Orchestra. Her new one-woman show premiered in June for an extended run at Boston's Lyric Stage Theater. In April 1999, Ms. Henson-Conant is scheduled to perform with Marvin Hamlisch and the Baltimore Symphony. She plays a concert grand electric harp by Lyon & Healy and a "Baby Blue" celtic harp by CAMAC Harps. Also a prolific cartoonist and author of short stories, operettas, plays, musical theater, and a screenplay, Deborah Henson-Conant is the curator and founder of—and primary artistic contributor to—the Museum of Burnt Food. You can visit the Museum and learn more about Deborah and ordering her dozen compact disc recordings at her web site (www.hipharp.com) or by writing to P.O. Box 250, Cambridge, MA 02140.

Tom Murphy has taught in Denmark, France, and the U.S., including three years at Ringling Brothers' Clown College. Featured in a Showtime special from "The Just for Laughs Festival" in Montreal, he was named #1 Clown at the Cirque DeDemain competition in 1987. Among his solo shows are "Murph the physical comedian" (a bullet-proof comedy show) and "Meta**murph**osis" (very loosely semi-autobiographical).

Waldo and Woodhead have performed together for fourteen years and on six continents as goodwill ambassadors of fun. They have appeared at Lincoln Center, Caesar's Palace, Saratoga Performing Arts Center, the World Expo in Brisbane, Australia, the Olympic Games in Barcelona, and the International Children's Festival. The two have appeared on television in many countries, including Canada, Chile, Japan, and the Netherlands and have made a full-length video for family audiences. They are appearing for the fourteenth time at Tanglewood, one of their favorite places on earth.

Visual, verbal, and character comedian **Randy Judkins** has been on the cutting edge of the New Vaudeville style of entertainment since 1975, giving more than 175 annual performances, seminars, and workshops at conventions, retreats, and

festivals, and in educational systems in the U.S., Canada, and Europe. He has appeared on "Good Morning, America" and "CBS This Morning," and has taught at the University of Southern Maine, Ringling Brothers Barnum & Bailey's Clown College, and the Juilliard School's drama division.

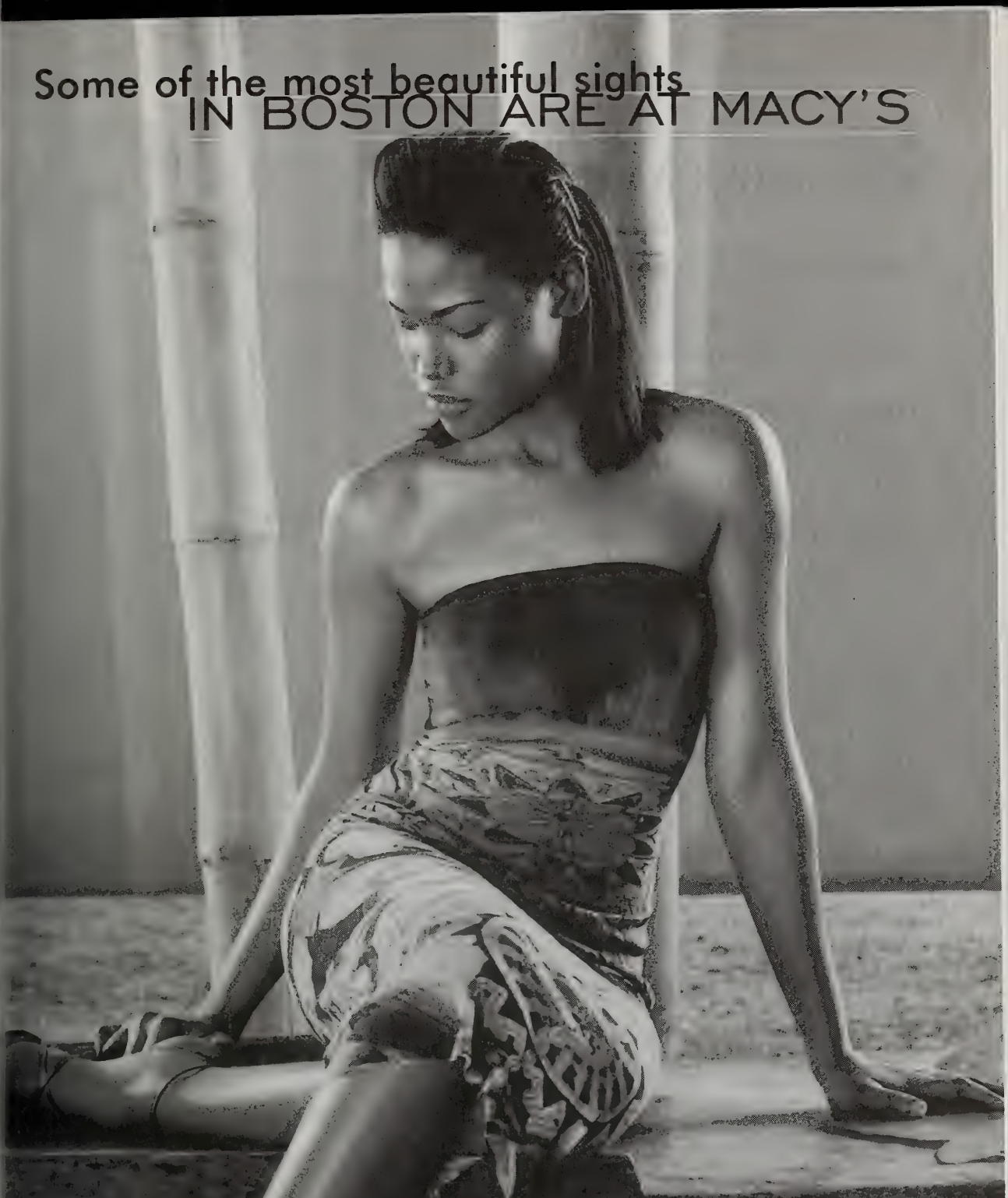
Hurdy Gurdy, monkey & me's Tony Lupo evokes the days of yesteryear when children would gather to hear the magical instrument and watch the animal's antics. With appearances on national and local television programs, and at fairs, festivals, shopping malls, conventions, fundraisers, colleges, and businesses throughout New England, Hurdy Gurdy, monkey & me have created thousands of special memories for children and adults alike.

Timothy Wenk presents educational magic shows about recycling in schools across America, and his "Metempirical Magic" mail order company offers new magical creations and techniques to other magicians. In 1991 Mr. Wenk won the Inventor's Award at the worldwide "FISM" competition in Switzerland. His invention called "Misled" has been featured by David Copperfield in his live tour and international television special.

The traveling troupe **Le Masque: Theatre-Arts Ensemble** offers Fantastic Face Painting ("*maquillage*" in French), which consists of color-coordinated folk-art ornamental Renaissance designs and masks. Le Masque is widely known for "danse-dramas" reminiscent of an earlier time, but contemporary in their innovative and evocative interdisciplinary weavings of masks, music, poetry, and allegorical "story-danse."



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Prelude Concert

Friday, July 3, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

MALCOLM LOWE, violin
LEE LUVISI, piano

SCHUBERT — Rondo in B minor (*Rondeau brillant*) for violin and piano, D.895
- Andante
- Allegro

FRANCK — Sonata in A for violin and piano
- Allegretto ben moderato
- Allegro
- Recitativo-Fantasia: Ben moderato—Molto lento
- Allegretto poco mosso

Lee Luvisi plays the Steinway piano.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Notes

Toward the end of his short life, **Franz Schubert** (1797-1828) tried to extend his reputation, already high as a composer of songs, into the larger realm of symphony and opera. He was to be sadly disappointed in both respects. The Musical Society (*Musikverein*), which ran Vienna's orchestral life, rejected his "*Great*" C major symphony as "too long and too difficult," and the censor rejected a libretto on which he hoped to compose an opera, *The Count of Gleichen.* The general audience in Vienna was in the middle of a Rossini craze, and anything the slightest bit less brilliant was simply not of interest to Viennese audiences, who were strongly criticized by an English visitor for their "flippancy of taste." In December 1826, determined to fight fire with fire, Schubert composed a rondo in B minor for a young Bohemian violinist, Josef Slavik, who was beginning to achieve a substantial reputation for virtuoso fireworks on his instrument. Ironically, while most of Schubert's large scores—especially his later symphonies—languished unperformed and unpublished, the Rondo was accepted at once by Artaria and appeared in print less than four months after its composition.

* * * * *

César Franck (1822-1890) became one of the most influential figures in the musical life of eighteenth-century France long before he had written much music of substance. He lived to the age of sixty-eight, but composed virtually nothing that is remembered today before he had reached his mid-fifties. The slow maturing of his creative abilities seems to have happened largely because his father had been determined to produce a child prodigy in an age when such *Wunderkinder* no longer guaranteed fame and fortune as they had (temporarily, to be sure) in the time of Mozart. The young César had finally broken dramatically with his father when he was twenty-three, but it was many years before the sheer facile technique fostered in those early days ripened into a more profound creative power. In the meantime he became one of the great organists of his day, famous particularly for his brilliant improvisations, and he gradually gathered around him a circle of young composers who regarded him as *pater seraphicus*. These included d'Indy, Duparc, and later Chausson. His teaching was founded on the examples of the great German composers from Bach to Wagner, eschewing the lightness of most French music of the day. From the late 1870s Franck appeared more and more frequently as a composer of major compositions, partly influenced by the urging of his pupils, who in a very real sense led their teacher to his greatest achievements. During 1886 Franck was embroiled in a vigorous dispute, largely created by his circle of followers, who made sure that he was elected president of the Société Nationale; the stormy event left some of the more conservative composers, like Saint-Saëns, disillusioned and embittered. Yet it was precisely at this time that he was composing his sunny Violin Sonata, a work that shows not the slightest sign of the turbulence that was surrounding him.

The sonata was composed for the great Belgian violinist Eugene Ysaÿe, who was to be married in Belgium on September 26, 1886. Franck was unable to attend, but he gave the sonata to his friend Charles Bordes to be presented to the virtuoso as a gift at his wedding breakfast. At the first available moment, Ysaÿe played it through with Bordes's sister, following that reading with a private performance for an invited audi-



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ence. The sonata was first played publicly in Brussels the following December, where it was received with the greatest enthusiasm.

D'Indy hailed his master's work as "the first and purest model of the cyclic treatment of themes in the form of the instrumental sonata," and other analysts have gone so far as to find an embryonic three-note cell that was supposed to contain the germ of the entire composition. Such an approach would have stupefied the composer himself, who maintained that his method was the spontaneous creation of related thematic ideas, which he referred to as "cousins." Though these provide an element of unity within the course of a four-movement work, he was far more concerned with the richness of his harmonic and rhythmic resource.

The relatively brief first movement follows the traditional sonata form, with a gently rocking theme whose rhythm predominates almost throughout, and a more forceful contrasting theme given to the piano alone. Its brevity and moderate tempo give it the character of a slow movement that has been placed first in the overall plan. The second movement, then, is the Allegro that would normally be expected first, a large and dramatic structure that ranges much farther harmonically. The third movement is irregular and free in its unfolding, a fact made explicit by its title "*Recitativo-Fantasia.*" Yet its opening gesture, which recurs frequently, is unmistakably related to the very opening of the sonata. The finale is, for the most part, a canon, or strict imitation

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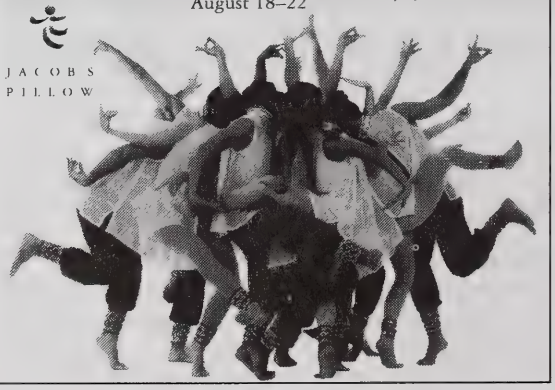
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between the violin and piano, an overt contrapuntal technique rarely employed in the instrumental music of Franck's time, though likely enough to come from an organist who admired Bach. It is, in any case, a frankly melodious creation, far removed from the austerity normally associated with such forbidding technical achievement. On the contrary, this canon sings throughout.

—Notes by Steven Ledbetter

ARTISTS

Malcolm Lowe celebrated his tenth anniversary with the Boston Symphony Orchestra during the 1994-95 season. In 1984 he became the tenth concertmaster in the orchestra's history, and only its third since 1920. As the orchestra's principal first violinist, he also performs with the Boston Symphony Chamber Players. Mr. Lowe is equally at home as an orchestral player, chamber musician, solo recitalist, and teacher. He appears frequently as soloist with the Boston Symphony Orchestra at Symphony Hall and at Tanglewood, and has returned many times to his native Canada for guest appearances as soloist with orchestras including those of Toronto, Montreal, and the National Arts Centre of Ottawa. Mr. Lowe gives solo recitals, chamber music performances, and master classes in the United States and Canada. He is a faculty member at the Tanglewood Music Center, the New England Conservatory of Music, and Boston University. Prior to his Boston appointment he was concertmaster of the Orchestre Symphonique de Quebec. Mr. Lowe has been the recipient of many awards, including art grants from the Canada Council. In 1979 he was one of the top laureate winners in the Montreal International Violin Competition. Born to musical parents—his father a violinist, his mother a vocalist—in Hamiota, Manitoba, where he was raised on a farm, Malcolm Lowe moved with his family to Regina, Saskatchewan, when he was nine. There he studied at the Regina Conservatory of Music with Howard Leyton-Brown, former concertmaster of the London Philharmonic. He also studied with Ivan Galamian at the Meadowmount School of Music and at the Curtis Institute of Music. Mr. Lowe also studied violin with Sally Thomas and Jaime Laredo and was greatly influenced by Josef Gingold, Felix Galimir, Alexander Schneider, and Jascha Brodsky.

In the course of nearly four decades, pianist **Lee Luvisi** has developed an enviable career as both soloist and chamber musician. Born in 1937 in Louisville, Kentucky, Mr. Luvisi was a student of Rudolf Serkin and Mieczyslaw Horszowski at Philadelphia's Curtis School of Music, where, upon graduating, he became the youngest faculty member in that institution's history. Returning to Louisville with his family in 1963, he assumed his present position as artist-in-residence at the University of Louisville School of Music, where he is also a professor of piano. Mr. Luvisi's engagements have included appearances in the United States, Canada, Mexico, Australia, and Europe. He has performed with nearly every important orchestra in North America and under such distinguished conductors as Bernstein, Ormandy, Steinberg, Marriner, and Shaw. In Europe he has been acclaimed for solo appearances in London, Vienna, Berlin, and other major capitals. As a chamber musician he collaborates regularly with such leading artists as the Juilliard, Guarneri, Cleveland, and Emerson quartets, Itzhak Perlman, Pinchas Zukerman, Richard Stoltzman, Benita Valente, and Dawn Upshaw. An artist-member of the Chamber Music Society of Lincoln Center, Mr. Luvisi is a frequent guest of New York's Mostly Mozart Festival and Chamber Music at the "Y." He was a participant for many years in the Marlboro, Aspen, Casals, and Santa Fe festivals, he was featured on the "Live From Lincoln Center" telecast of the concert that opened New York's Mozart bicentennial celebration, and he has performed virtually all of Mozart's works for solo piano in an eight-concert series in his native Louisville.



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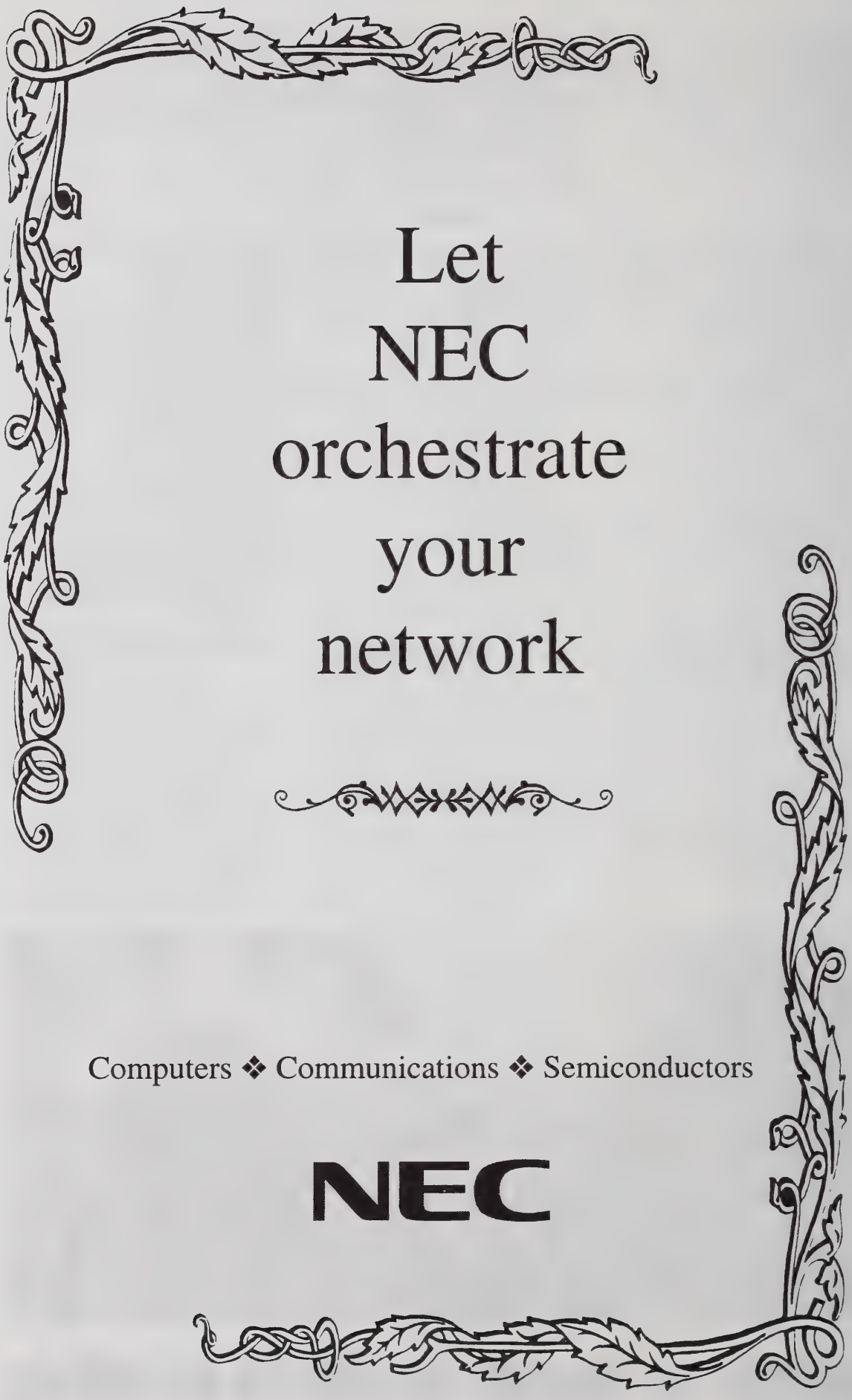
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BERLIOZ — *The Damnation of Faust*, Dramatic legend in four parts, Opus 24

Part I
Part II

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Part III
Part IV

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Faust	VINSON COLE
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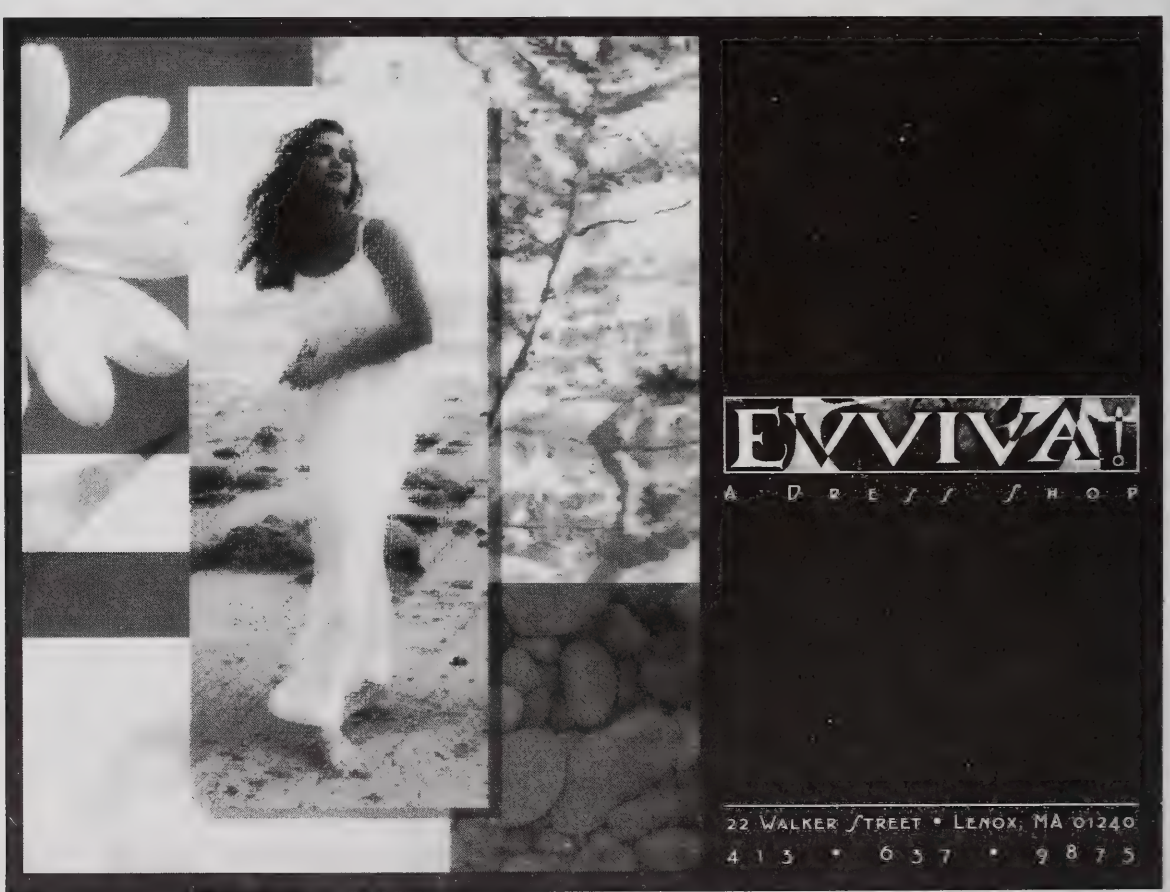
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NOTES

Hector Berlioz

The Damnation of Faust, Dramatic legend in four parts, Opus 24

Louis-Hector Berlioz was born in La Côte Saint-André, Isère, France, on December 11, 1803, and died in Paris on March 8, 1869. La Damnation de Faust *grew out of the composer's first publication,* Huit Scènes de Faust, *composed in 1828-29. He later withdrew that score and reworked all of the original eight numbers, while adding a great deal of newly composed material and bringing the work to its present form, in 1845-46. The original eight scenes had been settings of a French translation of Goethe's drama made by Gérard de Nerval; the rest of the text, inspired by Goethe's work but not intended as a translation of it, was partly by Almire Gandonnière, partly the composer's own. He composed the score while on a concert tour, writing various episodes in Passau, Vienna, Pest, Breslau, and Prague; he completed and orchestrated it on his return to Paris. The score is dedicated to Franz Liszt. The composer himself produced the first performance, a financial catastrophe, at the Opéra-Comique on December 6, 1846. The first American performance took place in Boston on January 28, 1880, at a concert of the Theodore Thomas Orchestra in the old Boston Music Hall with soloists including Clara Louise Kellogg, W.C. Tower, and Georg Henschel (who just a year later would be named the first conductor of the newly founded Boston Symphony Orchestra). Though orchestral excerpts were played by the Boston Symphony in December 1882 under Henschel, it was Serge Koussevitzky who gave the first complete Boston Symphony performances, in November and December 1934. Charles Munch led the first Tanglewood performance on July 10, 1954, with Eleanor Steber, David Poleri, Martial Singher, Donald Gramm, and the Harvard-Radcliffe Choruses. Seiji Ozawa led the most recent Tanglewood performance on August 19, 1979, with Julia Varady, Kenneth Riegel, Paul Plishka, Douglas Lawrence, the Tanglewood Festival Chorus, John Oliver, conductor, and the Boston Boy Choir, Theodore Marier, director. The BSO's most recent performances were also under Ozawa,*



in Boston and New York in January 1983, with Frederica von Stade, Nicolai Gedda, Thomas Stewart, Eric Halfvarson, the Tanglewood Festival Chorus, and the Boston Boy Choir. Berlioz's score calls for a mezzo-soprano (Marguerite), tenor (Faust), baritone or bass (Mephistopheles—the role is written with variants for either range), and bass (Brander), mixed chorus, boys' choir, and an orchestra of two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, four bassoons, four horns, two trumpets, two cornets à piston, three trombones, two tubas, timpani, bass drum and cymbals, field drum, side drum, cymbals, tam-tam, triangle, bells, two harps, and strings, plus an offstage brass quartet consisting of two B-flat horns and two trumpets.

As a young student of composition in Paris, Berlioz's enthusiasm was kindled by a series of new literary and musical experiences, each of which had something to do with the music he was to write, either in style or choice of subject matter. Already he had developed a great enthusiasm for Virgil; eventually it culminated in his opera *The Trojans*. Paris in the 1820s offered a series of utterly new experiences that affected many young, forward-looking artists in Paris, Berlioz more than most: Shakespeare's plays, Goethe's *Faust*, and Beethoven's symphonies.

Previously, the French had generally accepted Voltaire's strictures on Shakespearean drama, remaining faithful to a classical tradition that had long since become stodgy in the extreme. Shakespeare provided the literary source for Berlioz's *Romeo and Juliet* and his *Béatrice et Bénédict* (based on *Much Ado About Nothing*); but even more, the Bard affected his entire aesthetic by suggesting ways of bringing together highly varied materials into a unified work of art—a far cry from "classic" French art, which still mouthed the pieties of the Aristotelean unities.

Then there was the translation into French of Part I of Goethe's *Faust*. This version, by Gérard de Nerval, was good enough to win the praise of the aging poet himself. To Berlioz it was a revelation: "The marvellous book fascinated me from the first. I could not put it down, I read it incessantly, at meals, at the theater, in the street." Goethe's great poetic drama aroused Berlioz's creative instincts at once and eventually formed the basis for *The Damnation of Faust*.

Finally, there was Beethoven, whose symphonies were still unknown in Paris when Berlioz first arrived. The first performances there of the Third, Fifth, and Seventh symphonies "opened before me a new world of music, as Shakespeare had revealed a new universe of poetry." Audiences sought out the purely melodious, the amusing, the trivial. Beethoven was suspect. Even Berlioz's honored teacher, Lesueur, was unable to overcome his own prejudices on this point. After the Paris premiere of Beethoven's Fifth Symphony, Lesueur admitted to his enthusiastic pupil that Beethoven's

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symphony had moved him but insisted, "All the same, music like that ought not to be written."

Goethe, Shakespeare, and Beethoven: three powerful new experiences all within a matter of months. Berlioz's memoirs go on at some length over his mental and emotional condition at this time, but though his moods may have changed suddenly and drastically, they also gave point to his creative drive. True, he still pursued the goal of winning the Prix de Rome, but the competition only took up a few weeks in the summer. The rest of the time he devoted himself to more pressing artistic interests.

Of these, *Faust* was at first the most urgent. The Faust legend was a very old one, but Goethe's use of it had made it modern; it appealed to the Romantic generation. The principal character was both a *sufferer* and a *doer*. Faust did not yield—he *strove* constantly, seeking that one moment so utterly transcendental that he could desire to experience it again. As Jacques Barzun put it:

> Faust was a critic of himself no less than a critic of life, and his pilgrimage was a perpetual act of choice. To searchers like the young artists of the new era, it was wonderful to find a fable in which Experience and Wisdom were not shown as already bottled and labeled by the old for the use of the obedient young, but were purchasable solely with risk and effort.

After his second failed attempt at the Prix de Rome, Berlioz returned for a time to his family home, where he began a sequence of eight scenes, comprising nine songs, from *Faust*. Beginning in September 1828 and continuing until February 1829, he finished his *Eight Scenes from Faust* and was proud enough of the work to publish it at his own expense—his Opus 1. When it appeared two months later, he sent a copy to Goethe with a "modest but fervent" letter. Goethe was pleased to receive the settings and replied politely, but he was not a musician and was unable to make any sense of the printed score. His friend Zelter, a conservative composer and pedagogue, damned the piece outright as a series of impolite noises—grunts, snorts, and expectorations, calling it a "fragment of an abortion resulting from a hideous incest." Here already we encounter the perpetual theme of Berlioz's life: to find his work attacked by musicians solely on the basis of its appearance on paper, not its sound in actual performance. As Ernest Newman once commented: "the mere sight of the orchestral layout of the Sylph music must have given [Zelter] vertigo."

The only passage performed in public at the time was the sextet called the "Chorus of Sylphs," which Berlioz included in his second concert, given on November 1, 1829. It was sung by six students from the Conservatoire and produced no effect at all. No one could see any point in it, the whole thing seemed formless, empty, and complete-

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ly "without any tune." But as Berlioz noted in his memoirs, "Eighteen years later, with a few minor changes in harmony and orchestration, the same piece became a favorite all over Europe. Wherever I have performed it, in St. Petersburg, Moscow, Berlin, London, Paris, I have never known it not to be encored. The music seems quite clear in form and delightfully tuneful." Certainly Berlioz (like many innovative composers) suffered a great deal from the "virtuosi" who had technique but little musicianship and scarcely any real understanding. Perhaps even more to the point, though, is the prophetic comment that he made in a letter soon after the performance, where he said that he "had not had time to teach it to the performers *nor to the public*" (italics added). Not until his music was performed frequently enough to "teach" Berlioz's masterpieces to the public did he really assume his rightful position in our view of Romantic music. *The Damnation of Faust* was the first of the larger works to join the standard repertory, but even that did not happen until after the composer's death.

In any case, Berlioz soon decided that his Opus 1 "as a whole was crude and badly written." He recalled as many copies of the score as he could in order to destroy them (fewer than twenty are known to survive today), and he even reassigned the opus number to another piece, the overture *Waverley*. Yet he held on to the music for his own future use: all of the passages that he had set reappear, with some modification, in *The Damnation of Faust*. They included:

1) Easter Hymn
2) Song and Dance of the Peasants
3) Chorus of Sylphs
4) Brander's "Song of the Rat"
5) Mephistopheles' "Song of the Flea"
6) Marguerite's "Ballad of the King of Thule"
7) Marguerite's Song "*D'amour l'ardente flamme*"
8) Mephistopheles' Serenade

So far, Faust himself does not make a single appearance; his role in Goethe's drama is not played out in lyrical song.

When he returned to *Faust* some sixteen years later, Berlioz was older but no better established in the musical life of Paris. As popular taste in Paris declined progressively throughout the decade of the 1830s, Berlioz found himself constantly far ahead of an audience that even more than before sought only empty spectacle and frivolous delight. In hopes of finding more support outside of France, Berlioz set off on several years of travel, conducting concerts that emphasized his own work. He was often received with enthusiasm, particularly in Russia, where his work generated a veritable mania among the young school of native composers then beginning to find their way in music.

During a journey through Austria, Hungary, Bohemia, and Silesia, Berlioz decided to return to his early *Faust* settings in order to rework them into a full-length form that would be somewhat more dramatic in character. He had already asked a Parisian poet, Almire Gandonnière, to write the text for a few scenes according to his instructions, but now he decided to write the bulk of the words himself (Nerval's verse translations and Gandonnière's scenes amounted to about one-sixth of the work). He started writing while careering along the roads of eastern Europe in a German postal carriage.

> I began with Faust's invocation to Nature [in Part IV], seeking neither to translate nor yet to imitate Goethe's original but simply to take my inspiration from it and extract the musical essence it contained...Once launched, I wrote the verses that I lacked as and when the musical ideas came to me; and I composed the score with an ease such as I have very rarely experienced with any of my other works. I wrote it when and where I could: in coaches, in trains, on steamboats, even in the towns that I visited...Thus I wrote the introduction, "Le vieil hiver a fait place au printemps," in an inn at Passau on the Bavarian frontier. The scene on the banks of the Elbe, Mephistopheles' aria "Voici des roses" and the dance of the Sylphs, were written in Vienna...The choral refrain of the Peasants' Dance was written by the light

> of a shop's gas-jet in Pest, one evening when I had lost my way in the town. In Prague I got up in the middle of the night to set down a tune that I was afraid of forgetting, the angelic chorus in the scene of Margaret's apotheosis: "Remonte au ciel, âme naîve, que l'amour égara." The students' song "Jam nox stellata" was written, words and music, in Breslau. The big trio, "Ange adoré dont la céleste image," I composed near Rouen at the country place of the Baron de Montville, where I spent a few days on my return to France. The rest was written in Paris, but always in odd moments, unpremeditatedly—at home, at the café, in the Tuileries Gardens, even on a milestone in the Boulevard du Temple: I did not have to search for ideas; I let them come, and they presented themselves in the most unpredictable order. Finally, when the whole score was sketched out, I set myself to work carefully over it again, to polish the various sections, to join and knit them together with all the tenacity and patience I am capable of, and to complete the orchestration, which had only been roughly indicated here and there. I regard this work as one of the best things I have done. The public naturally shares this opinion of it.

The last sentence is an example of Berlioz's sardonic wit: it was the devastating failure of *Faust* at its first performance that motivated the composer to begin writing the memoirs from which this passage comes.

One of the most famous parts of the score was created almost by accident. During his travels, Berlioz planned a concert in the Hungarian capital. Before he left for Pest, a Viennese musical amateur had brought him a volume of old Hungarian songs and advised him that the use of one of these tunes would win the hearts of his audience. He chose a tune associated with a military hero, Rákóczy, and composed an extended march in a single night. The news of his plan aroused a great deal of curiosity in Pest; the editor of one newspaper sought out the copyist in order to have an advance peek at the score, then looked up Berlioz and told him that the audience would be very disappointed: the theme was played piano, and the Hungarians were accustomed to hearing it fortissimo. When it was finally performed, the long crescendo leading to

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the moment when "the orchestra unleashed its full fury and the long-delayed fortissimo burst forth," the audience went wild:

> the accumulated pressure of all that seething mass of emotion exploded with a violence that sent a thrill of fear right through me...The thunders of the orchestra were powerless against such a volcano in eruption; nothing could stop it. We had to repeat the piece, of course. The second time, the audience could scarcely contain itself a few seconds longer to hear a bar or two of the coda.

With such a surefire crowd-pleaser on hand, Berlioz adjusted the beginning of his Faust legend for the sole purpose of introducing the *Rákóczy* March into the score. Contrary to Goethe or any other version of the Faust legend, the first part opens on the "plains of Hungary." German literary pedants criticized this freewheeling treatment of their classic, but Berlioz sensibly replied that his aim was not simply to translate Goethe into music, but to treat the subject freely in musical terms. To that end, he made some changes for the purpose of writing effective music. He noted in the preface to his score that this was the sole reason why he sent his hero to Hungary—so as to introduce a Hungarian theme, adding "he would have sent him anywhere else, had any other musical motive induced him to do so."

So pleased was Berlioz with the new work that he began at once making the necessary, expensive preparations for a performance—copying out the vocal and orchestral parts, which "cost me an enormous sum"; paying for the many rehearsals that were necessary; renting the Opéra-Comique at an "exorbitant fee" of 1600 francs. He consoled himself during the preparations with the thought that public interest would draw a large ticket-buying audience to pay the bills, as it had a few years earlier with *Romeo and Juliet.* But it was not to be. The theater was not a fashionable one, and the weather was terrible. Two performances before a half-empty house were all he had to show for the enormous expense and effort.

> Nothing in my career as an artist wounded me more deeply than this unexpected indifference. The disillusionment was cruel, but it was useful. I learnt my lesson, and since then have not staked twenty francs on the popularity of my music with the Parisian public. I hope I never will, if I live to be a hundred.

No further performance of *The Damnation of Faust* took place in Paris until 1877, eight years after Berlioz's death and thirty after the premiere. Even at the moment of his death, Berlioz was virtually forgotten and unmourned; his work seemed to have died with him. But a young conductor, Edouard Colonne, studied the piece and devoted an entire season to rehearsing the unknown score of the "dramatic legend." Pasdeloup, an older rival, imitated him, and both performances took place on the same day! The work created a furore, and Colonne had to repeat it on six successive Sundays to meet the public demand to hear it. His orchestra performed the work, on the average, a half-dozen times annually for the rest of the century, making *The Damnation of Faust* the first truly popular composition in Berlioz's output, while at the same time affirming the correctness of his view that the audiences, as well as the performers, needed to be taught his music.

Shortly before the turn of the century the custom began, first in Monte Carlo, then in Paris, to stage the work as an opera. Berlioz would surely have objected violently. He was a skillful and knowledgable opera composer, and he would never have created his "dramatic legend" in its present form if the thought of a staged performance had crossed his mind. The libretto would have been built on different scenes from the play, emphasizing the solo characters and their interactions to a far greater degree; there would have been many more soloists, and the relative proportion of choral movements, as opposed to solo passages, would have been much smaller. Moreover, as one who understood the necessity of creating *coups de théâtre,* Berlioz would never have ended three of the four parts in such thoroughly unoperatic ways—with a purely instrumental march or with a large choral scene in which the principals play no part whatever. Those who argue in favor of operatic staging point out that the score is filled with stage directions, but in that respect it differs not a whit from many classic oratorios,

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including most of Handel's, which were certainly never meant to be staged. Rather the concert piece is a "closet drama" in which any implied action must be created in the listener's imagination. Berlioz did, in fact, refer to it, for the sake of brevity, as a "concert opera," but the work is, like *Romeo and Juliet*, an expansion of the dramatic symphony. Berlioz's version does not preserve much of the overtly "dramatic" passages of Goethe's play: not the church scene, nor the prison scene, nor the characters of Valentin, Marthe, and Wagner. The love of Faust and Marguerite is condensed to one short scene which does not owe a single word to the German poem. We have, then, a series of musical tableaux, not theatrical scenes.

Part I begins, not with the material of dramatic exposition in the traditional sense but with three musical numbers that characterize Faust's alienation (and that have very little to do with Goethe). Throughout these sections, the one element of characterization is the recitative of Faust himself, which remains stylistically consistent. The orchestra begins in the simplest possible way, with an unaccompanied melody. Faust considers Nature, but his philophical ruminations are interrupted by orchestral hints of the two musical numbers soon to come. He observes the simple joys of the peasants (their dance goes back to the *Eight Scenes*), followed by the lure of military glory (the *Rákóczy* March). These sequences, representing aspects of life that Faust has found dull, vacuous, uninteresting, are Berlioz's musical equivalent of what would otherwise have been a long recitative setting Faust's famous opening monologue from Goethe's play. Berlioz's solution is both original and appropriate, retaining the spirit of Goethe, though drastically departing from the letter.

Part II takes us to Faust's chamber in northern Germany and begins the traditional plot adapted from Goethe (though much abridged and rearranged). Faust finds existence unbearably dreary and determines to take his own life. The cup of poison is at his lips when the sound of a chorus singing an Easter hymn calls him back to life. The six-part chorus comes from the *Eight Scenes*, but Berlioz enriched it magnificently in its new context.

Suddenly—in three sizzling and strident chords—Mephistopheles appears; he promises to show Faust all that he can desire (the actual pact with the devil, from Goethe, plays no part here; a very different version of it occurs only in Part IV). Faust scorns the mere "magic" that Mephistopheles offers, but goes with him to Auerbach's Cellar in Leipzig, where the next scene is filled with a vivid sequence of musical numbers, beginning with a hearty chorus of drinkers. Brander then sings the lively "Song of the Rat" (from the *Eight Scenes*); at its end, to give the dead rat a worthy burial, the drunken crew begins an "Amen" in academic fugal style, a parody of the kind of music that Berlioz most despised—extended formal settings of a single word like "Kyrie" or "Amen." It closes with tenors and baritones mindlessly repeating "Amen, amen, amen, amen..." on every beat. Berlioz added a note in the margin of his score: "If you fear to wound the susceptibilities of a pious auditor or an admirer of scholastic fugues on the word 'Amen,' you may suppress the next ten pages." Alas, poor Hector! In the successful 1877 revival, the audience took his humorous satire as a serious work of compositional scholarship; it was one of the few passages of which the audience demanded an encore! Mephistopheles closes the scene with his satirical political commentary in the "Song of the Flea."

Faust begs to be taken away from this vile and ignoble place. The scene shifts at once from the realism of the tavern to a magical dream world on the banks of the Elbe. Mephistopheles lulls Faust to sleep, though the soft trombone accompaniment to his air warns of dangers ahead. The chorus of gnomes and sylphs casts a magical spell on Faust's slumbers, causing him to dream of Marguerite. This is the "sextet" that Berlioz had performed on his 1829 concert, where it failed to make an effect, though it is one of the most perfect passages he ever wrote, richly lyrical and delicately scored. As the chorus ends, the orchestra begins a variation of the music in the Dance of the Sylphs.

Faust awakens suddenly and demands to meet the woman he has seen in his dream. Mephistopheles invites him to join the passing throng of soldiers and students, who

will soon pass her door. They sing a vigorous double chorus, in which the soldiers have a tune in B-flat and in 6/8 time while the students bellow a Latin song in D minor and 2/4 time. Berlioz cleverly constructed these two ideas to fit together, each retaining its own meter and key even when performed simultaneously!

Part III tells the entire love story of Faust and Marguerite in a highly compressed form. Faust is transported into Marguerite's chamber, where he sings a hymn of thanks to the twilight (adapted from Goethe). The orchestra prepares the way for the girl's entrance, but she does not immediately meet Faust. First she sings in recitative of presentiments of evil and of a lover that she has seen in a dream. Then she sings a song of faithful lovers, the Ballad of the King of Thule—one of the oldest passages in the score, first conceived by Berlioz almost immediately after he had read Goethe's drama in 1827. Mephistopheles takes control of events by summoning up the spirits of Evil to dance the Minuet of the Will o' the Wisp to bewitch the innocent young girl. Following this entrancing display, he cynically sings a "moral" song in the form of a serenade, to which the chorus replies with a sardonic "Ha!" Now Faust and Marguerite begin their love duet, which combines recognition and seduction in a single brief scene—much too compressed for convincing operatic performance, but stunning musically, especially in its concluding trio and choral sequence, in which the lovers are discovered and mocked by the nosey neighbors while Mephistopheles gloats at his forthcoming capture of Faust's soul.

Part IV opens with the "romance" of Marguerite, "D'amour l'ardente flamme," based on Goethe's "Meine Ruh' ist hin" (this, too, goes back to the *Eight Scenes*). An offstage band plays the "retreat" to summon the soldiers back to quarters. Another day has passed, and Marguerite's lover has not come. She sings sadly of her longing, as the chorus of students, in ironic contrast, can be heard passing through the streets singing fragments of their wenching song.

The scene shifts to Faust "among the rocks and shades." His address to Nature is seconded in music that worthily sustains the cry of a desolate soul confronting the



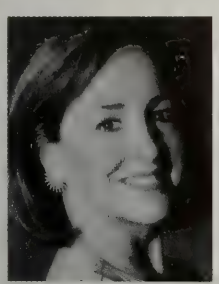
infinite spaces. Mephistopheles is now ready to strike. He reveals that Marguerite has unwittingly poisoned her mother, having given her a drug as sleeping potion in the hope that Faust would visit her at night. She has been condemned to die. Faust is in despair, while Mephistopheles gloats cynically. Faust agrees to make a pact with Mephistopheles if he will guarantee to save Marguerite (this is a drastic change from the timing and the character of the pact in Goethe's play). The remainder of our business with Faust is a symbolic "Ride to the Abyss," a musical fantasy that transports us progressively to the world of the supernatural. The point of arrival is Pandemonium, with a swirling host of the Princes of Darkness singing an unknown language (Berlioz found a reference to this idea in the writings of Swedenborg, but he invented his own language for the purpose of his score). Despite the opening grandeur of the scene, Hell turns out to be rather different than expected. "For Berlioz," says Jacques Barzun, "conceived the infernal region as a sort of awkward middle-class party trying to romp and be gay...Or in other words, sixty years before Shaw's *Man and Superman*, Berlioz shows us that Hell is dullness, stupidity, and weakness of will."

A brief transition to the Epilogue recounts that Faust's damnation took place as scheduled, while Marguerite found forgiveness for having loved so well. She is translated to heaven by means of a celestial passage that came to Berlioz one night in Prague. He woke in the middle of the night and hurriedly wrote down the theme for fear of forgetting it. We can be glad that he did so, for his closing music ends the score on a gloriously sublime note following the noisy energy of Faust's fall.

—Steven Ledbetter

ARTISTS

Frederica von Stade



Mezzo-soprano Frederica von Stade is in the third decade of an extraordinary international career that has taken her to the world's great opera houses and concert halls. Her career began when she received a contract from Sir Rudolf Bing during the Metropolitan Opera Auditions; since her debut in 1970 she has sung nearly all her great roles with that company. In 1995, to celebrate her twenty-fifth anniversary with the Met, the company mounted a new production of Debussy's *Pelléas et Mélisande* specifically for her. Ms. von Stade has also appeared with nearly every other leading American opera company, and new productions have been mounted for her regularly in Europe at La Scala, Covent Garden, the Vienna State Opera, and the Paris Opera. She is invited frequently by such top conductors as Abbado, Levine, Masur, Muti, Ozawa, and Previn to appear with the world's leading orchestras, including the Boston Symphony, the Chicago Symphony, the Philadelphia Orchestra, the London Symphony, the Orchestra of La Scala, and others. A noted interpreter of the *bel canto* and French literature, Ms. von Stade is renowned also as Mozart's Cherubino, Sextus, and Idamante, as Octavian in Strauss's *Der Rosenkavalier*, and as the Composer in Strauss's *Ariadne auf Naxos*. Her repertoire is continually expanding with newer works; at San Francisco Opera she recently appeared as Madame de Merteuil in the world premiere of Conrad Susa's *Dangerous Liaisons*, which was broadcast on PBS. An acclaimed recitalist, her repertoire ranges from Italian *arie antiche* and the classical style of Mozart and Haydn to Broadway and the songs of such contemporary composers as Dominick Argento, Richard Danielpour, and Jake Heggie, who have composed specifically for her. Ms. von Stade has made more than three dozen recordings with every major label, including complete operas, aria albums, symphonic works, solo recital programs, and crossover albums. Her recordings have garnered six Grammy nominations and numerous awards; recently she enjoyed the distinction of holding simultaneously both first and second place on the national sales charts, for Angel/EMI's *Showboat* and Telarc's *The Sound of Music*. She has also appeared regularly on television, including several "Live From the Met" telecasts, a 1992 New Year's Eve gala with Claudio Abbado and the Berlin Philharmonic, "Evening at Pops," the Jean-Pierre Ponnelle production of Rossini's *La Cenerentola*, a "Carnegie Hall Christmas Concert" with Kathleen Battle and Wynton Marsalis, the holiday special "Christmas With

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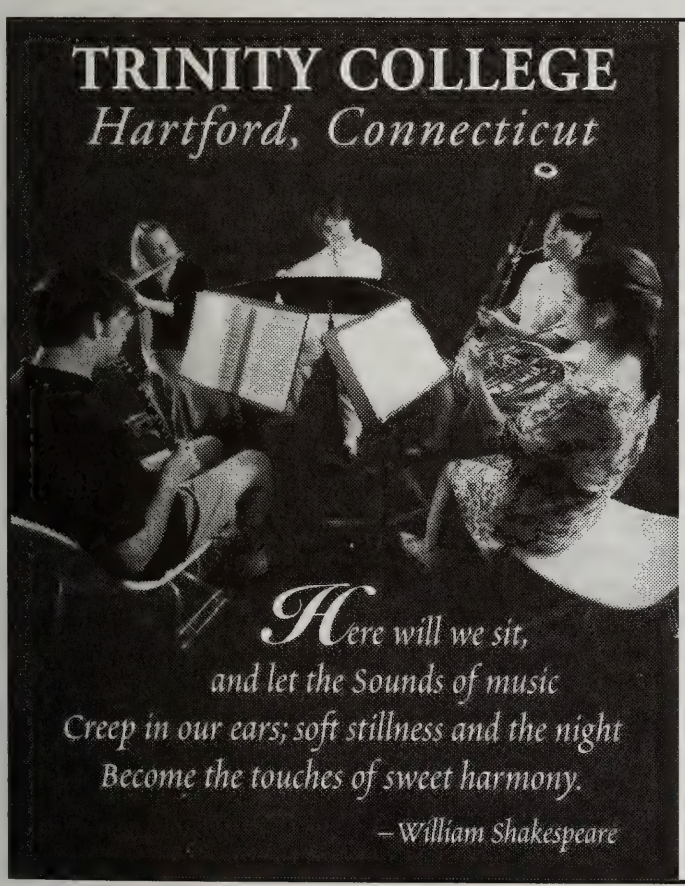
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Flicka," and the PBS special "Flicka and Friends." Frederica von Stade holds honorary doctorates from Yale University, Boston University, the Georgetown University School of Medicine, and her *alma mater*, the Mannes School of Music. In 1983 she was honored with an award given at the White House by former president Ronald Reagan in recognition of her significant contribution to the arts. Ms. von Stade made her Boston Symphony debut in October 1977 and has appeared many times with the orchestra both at home and abroad, including the gala concert celebrating Seiji Ozawa's twentieth anniversary as music director in December 1993 and the "Dvořák Concert from Prague" recorded for audio and video release that December. Her most recent appearance with the orchestra was at Tanglewood in July 1996.

Vinson Cole



Tenor Vinson Cole has appeared with leading opera companies across the globe, including the Metropolitan Opera, Paris Opera, La Scala, the Berlin State Opera, Deutsche Oper Berlin, San Francisco Opera, Australian Opera, and many others. He has been closely associated with Seattle Opera, where recent appearances have included *Werther, Don Carlo, Orphée et Euridice, Roméo et Juliette, Carmen, La bohème,* and *Madama Butterfly*. In concert he has sung with orchestras throughout the world, with such conductors as Abbado, Eschenbach, Giulini, Levine, Maazel, Masur, Muti, and Ozawa. He had an especially close working relationship with Herbert von Karajan, who brought him to the Salzburg Festival as the Italian tenor in *Der Rosenkavalier*, the first of their many performances together. In the 1997-98 season, Mr. Cole made his Chicago Lyric Opera debut singing the title role of Mozart's *Idomeneo* for the first time. He made his Geneva debut in Berlioz's *Damnation of Faust*, a work with which he has been particularly associated, having also appeared recently in staged productions at the Bavarian State Opera and Hamburg State Opera, and with the Metropolitan Opera in concert under James Levine in Japan. He opened the 1996 La Scala season under Riccardo Muti as Renaud in a new production of Gluck's *Armide*, the fifth work he has sung at La Scala in recent seasons. Mr. Cole has also enjoyed much success as a recitalist, with appearances in New York, Boston, Seattle, Cleveland,



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Paris, Salzburg, and at the Berlin Festival. He has also appeared frequently on television, including a Christmas concert at the White House, a "Live From Lincoln Center" New York Philharmonic telecast to open the Mozart Bicentennial Year, *Der Rosenkavalier* and *Il ritorno d'Ulisse in patria* from the Salzburg Festival, and a gala Vienna concert including Mozart's *Requiem* under Solti that was recorded for compact disc and video. Mr. Cole's recordings also include Strauss's *Der Rosenkavalier*, Mozart's *Requiem*, Beethoven's Symphony No. 9, and Beethoven's *Missa solemnis* with Herbert von Karajan, the title role in Stravinsky's *Oedipus Rex* with Esa-Pekka Salonen, an album of French love songs entitled "In Love with Love," and a collection of sacred songs with the Ascension Choir. Born in Kansas City, Missouri, Vinson Cole began studying voice at nine, attended the Philadelphia Musical Academy on full scholarship, and continued his studies at the Curtis Institute with Margaret Harshaw. In 1987 he won the National Award in Chicago's prestigious WGN "Auditions of the Air." Prior to that he received the first-prize Weyerhauser Award at the Metropolitan Opera National Auditions and grants from the Rockefeller Foundation. Mr. Cole made his Boston Symphony debut at Tanglewood in 1982. His most recent BSO appearances included concerts honoring the great American tenor Roland Hayes in February 1996 at Symphony Hall and a Tanglewood appearance that July. In the 1993-94 season he joined Seiji Ozawa and the BSO for Berlioz performances in Boston, New York, Hong Kong, and Japan, including the *Messe solennelle*, *Roméo et Juliette*, *Les Nuits d'été*, and *Requiem*, having previously recorded the latter work in live performance at Symphony Hall with Mr. Ozawa, the orchestra, and the Tanglewood Festival Chorus for RCA Victor Red Seal.

Philippe Rouillon



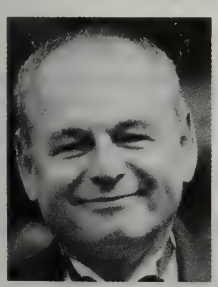
Making his Boston Symphony debut as Mephistopheles in Berlioz's *Damnation of Faust*, Philippe Rouillon was born in Paris and studied at the Conservatoire National Supérieur de Paris and then at the Ecole d'Art Lyrique de l'Opéra de Paris, subsequently winning first prize in the "Prix Opéra" and the "Prix de Public" at the 1979 international competition of Verviers. In 1983 he won first prize at the Rio de Janeiro Competition, marking the beginning of his international career. Mr. Rouillon has been invited to the world's greatest opera houses. He has appeared in Vienna as Golaud in *Pelléas et Mélisande*, the High Priest of Dagon in *Samson et Dalila*, and as the four baritone leads in *Les Contes d'Hoffmann*; in Paris as Chorèbe in *Les Troyens*, Ruprecht in *The Fiery Angel*, Orest in *Elektra*, Renato in *Un ballo in maschera*, the High Priest in *Alceste*, Thoas in *Iphigénie en Tauride*, and the High Priest of Dagon; in Lisbon and Strasbourg as Jochanaan in *Salome*; in Liège as Guillaume Tell; in Zurich in *Samson et Dalila* and *Les Contes d'Hoffmann*, and in Tel-Aviv in *Samson et Dalila*. In Italy he was heard in *Les Contes d'Hoffmann* at La Scala in Milan, in Naples, and in Sassari. Mr. Rouillon sings frequently in Germany, where his appearances have included the title role in Messiaen's *Saint François d'Assise* in Bonn; *La Damnation de Faust* and Chausson's *Le Roi Arthus* in Cologne; *Alceste* in Berlin, *Macbeth* in Hamburg, and Frank Martin's *Et in terra pax* in Leipzig. Also in Leipzig, where he will soon sing Berlioz's *L'Enfance du Christ*, he has recorded *La Damnation de Faust* with conductor Fabio Luisi for compact disc and television. He appears frequently in the United States and Canada, where he recently recorded Berlioz's *Lélio* with Charles Dutoit. Mr. Rouillon's current projects include the role of Amfortas in a new Götz Friedrich production of *Parsifal* in Berlin; Rigoletto, Tonio in *I pagliacci*, and Alfio in *Cavalleria rusticana* in Hamburg; Macbeth and Guillaume Tell in Liège; Scarpia in *Tosca* in Amsterdam, Jochanaan in Rio, Herod in *L'Enfance du Christ* in Leipzig, and *Damnation of Faust* in Naples. Roles at the Bregenz Festival in Austria include Escamillo in *Carmen*, the High Priest of Dagon, Berlioz's Mephistopheles, Giovanni lo Sciancato in Zandonai's *Francesca da Rimini*, Chausson's King Arthur, and, in the years 1999 and 2000, Renato in *Un ballo in maschera*. Mr. Rouillon has filmed the role of Athanael in Massenet's *Thaïs* for television; his recordings include the title role of Messiaen's *Saint François d'Assise* with Kent Nagano, Landowski's *Chant de Paix*, the title role of Saint-Saëns' *Henry VIII*, the same composer's *Le Déluge*, the Captain of the Brigands in Berlioz's *Lélio* with Charles Dutoit, and Mephistopheles in Berlioz's *La Damnation de Faust* with Fabio Luisi.

David Wilson-Johnson



The British bass-baritone David Wilson-Johnson was born in Northampton, read modern languages at Cambridge, studied singing at the Royal Academy of Music, and now works with Peter Harrison. Mr. Wilson-Johnson sings with the major British orchestras and festivals, broadcasts frequently for BBC radio and television, is a regular soloist at the Promenade Concerts, and appears in concert throughout Europe and America. He has performed at the Salzburg, Aldeburgh, and Flanders festivals, at the Vienna Musikverein with Harnoncourt, in Munich with Mehta and Giulini, in Madrid with Giulini, and with the Cleveland Orchestra under Christoph von Dohnányi, the Rotterdam Philharmonic under Jeffrey Tate, the Houston Symphony under Robert Shaw, the Royal Concertgebouw under Charles Dutoit, and both the New York Philharmonic and Gewandhaus Orchestra of Leipzig under Kurt Masur. Making his Tanglewood debut in two concerts this weekend, he made his Boston Symphony debut this past April in Bach's *St. Matthew Passion* under Seiji Ozawa in Boston and New York. In opera he has appeared with the Royal Opera, Geneva Opera, Brussels Opera, Paris Opera, and Netherlands Opera. A Paris performance of Peter Maxwell Davies's *Eight Songs for a Mad King* led to an extensive association with Pierre Boulez and the Ensemble InterContemporain. He took part in Thames Television's film of Tippett's *A Midsummer Marriage*, and in 1988, to mark the eightieth birthday of Olivier Messiaen, he sang the title role in Messiaen's *St. Francis of Assisi* in London and in France, winning the London Evening Standard Opera Award. Also an accomplished recitalist, he has toured the United Kingdom with Schubert's *Winterreise* accompanied by David Owen Norris on an 1824 Broadwood piano; they have also recorded that work for Hyperion. Other recordings include *King Priam*, *Belshazzar's Feast*, *L'Enfance du Christ*, *Peter Grimes*, Bach's B minor Mass and cantatas, *Fidelio*, and *L'Heure espagnole*. Recent concert work has included appearances with the Cleveland Orchestra, the Orchestra of the Age of Enlightenment under Gustav Leonhardt, the London Symphony Orchestra under André Previn, and the City of Birmingham Symphony Orchestra under Sir Simon Rattle. Operatic engagements have taken him to the Paris Opera for *Billy Budd*, Monte Carlo Opera for *Tristan und Isolde*, Netherlands Opera for *Die Meistersinger*, and the Monnaie in Brussels for *Werther* and *Peter Grimes*. Future engagements include Brahms's *German Requiem* with the London Symphony under Previn, Haydn's *Die Jahreszeiten* with the Cleveland Orchestra under Welser-Möst, and Messiaen's *St. Francis* in Amsterdam and Brussels.

Tanglewood Festival Chorus
John Oliver, Conductor



Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan of music by Berlioz, including the Asian premiere of the *Messe solennelle*. This past February, singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa conducted the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, Principal Guest Conductor Bernard Haitink, the Boston Pops, and such prominent guests as James Levine, Roger Norrington, and Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. Recordings with Seiji Ozawa and the Boston Symphony Orchestra on compact disc also include Berlioz's *Requiem*,

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In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; his first recording with that ensemble for Koch International includes three pieces written specifically for the Chorale —Bright Sheng's *Two Folksongs from Chinhai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. A second recording for Koch, including Carter's remaining choral works, Martin Amlin's *Three Madrigals*, and Vincent Persichetti's *Winter Cantata*, has recently been completed. Mr. Oliver's appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985.

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Sarah S. Brannen
Jennifer Wehr Brosky
Shawneen Casey
Susan Cavalieri
Catherine Cave
Kelly Corcoran
Patricia Cox
Ann M. Dwelley
Camelia M. Garrido
Suzy Glazer
Jennifer Harney
Holly MacEwen Krafka
Nancy Kurtz
Marlene Luciano-Kerr
Joei J. Marshall
Caitlin G. McKay
Jane Circle Morfill
Jenifer Lynn Munson
Elizabeth Ann Parvin
Livia Racz
Charlotte C. Russell
Melanie W. Salisbury
Lynda Schiller
Pamela Schweppe
Lynn Shane
Joan P. Sherman
Deborah Sosin

Mezzo-sopranos
Anat Agranat
Debra A. Basile
Maisy Bennett
Malka S. Binder
Betty B. Blume
Ondine Brent
Sharon Brown
Barbara Clemens
Ethel Crawford
Abbe Irene Dalton
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PALS (Performing Artists at Lincoln School)
Johanna Hill Simpson, Artistic Director



Using choral singing as its core discipline, and by embracing the highest standards of artistic excellence, PALS (Performing Artists at Lincoln School) is dedicated to teaching children to be performing artists. A singing-based music and theater program founded in 1989 by its conductor and artistic director Johanna Hill Simpson, PALS, now in its eighth season, has provided the children at one public school with the training necessary to achieve excellence in the performing arts. PALS choruses have performed with the Back Bay Chorale, Wellesley College Choir, Harvard-Radcliffe Chorus, Chorus Pro Musica, and the Nashoba Valley Chorale. PALS was invited by audition to sing at the American Choral Directors Association (ACDA) Eastern Division Conference in Philadelphia in 1996 and participated in the Festival of Treble Choruses at Radcliffe College that same year. The present Boston Symphony performance is PALS' sixth appearance with Seiji Ozawa and the BSO, and its first at Tanglewood. Since 1996, PALS has sung Elliot Goldenthal's *Fire Water Paper: A Vietnam Oratorio,* Tchaikovsky's *The Nutcracker,* Berlioz's *Te Deum,* Mahler's Symphony No. 3, and Bach's *St. Matthew Passion* with the orchestra, including performances of the *Vietnam Oratorio* and *St. Matthew Passion* in Carnegie Hall as well as in Boston. In addition, Johanna Hill Simpson recently prepared the child singers for Henri Dutilleux's *The shadows of time,* a BSO commission premiered by Seiji Ozawa and the BSO last fall and recorded during repeat performances this past March.

From its first season with fifteen members, PALS has grown into a major after-school program at the W.H. Lincoln School in Brookline, Massachusetts. Privately funded, with rehearsal and performance space provided by school principal Barbara Shea, PALS is made up of three ensembles and more than 100 children who receive instruction in choral singing, drama, and dance. The seven- through thirteen-year-old students of this economically and culturally diverse public school community are invited each September to audition for placement in beginning, preparatory, or advanced choral ensembles. PALS is tuition-based, with an extensive scholarship assistance program. It is funded in part by the Massachusetts Cultural Council, a state agency.

Johanna Hill Simpson founded the PALS Children's Chorus in 1989. Ms. Simpson received her B.A. in music from Dartmouth College and her master's in choral conducting from the New England Conservatory of Music, where she studied with Lorna Cooke deVaron and served as assistant conductor of the New England Conservatory Chorus. Immediate past president of the conservatory's Alumni Association, she currently serves as a Trustee. In addition to directing the PALS program in Brookline, she also conducts the Nashoba Valley Chorale, a sixty-voice independent mixed chorus. She has served as guest conductor of the Radcliffe Choral Society and the Harvard Radcliffe Chorus, and as Massachusetts ACDA Repertoire and Standards Chairperson for Children's Choruses. She is on the Board of Choral Arts New England and is a frequent guest conductor and clinician for children's choruses throughout

PALS (Performing Artists at Lincoln School)
Johanna Hill Simpson, Artistic Director

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BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Sunday, July 5, at 2:30

ROBERT SHAW conducting

BEETHOVEN — Mass in C for solo voices, chorus, orchestra, and organ, Opus 86

Kyrie
Gloria
Credo
Sanctus
Agnus Dei

DOMINIQUE LABELLE, soprano
MARIETTA SIMPSON, mezzo-soprano
RICHARD CLEMENT, tenor
DAVID WILSON-JOHNSON, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Text and translation begin on page 32.

INTERMISSION

BRAHMS — *Nänie*, Opus 82

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Text and translation are on page 35.

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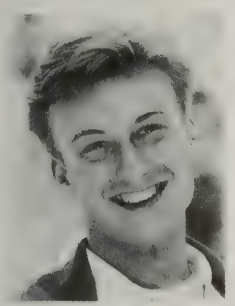
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BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Sunday, July 5, at 2:30

Please note that conductor Robert Shaw has regrettably had to cancel his appearance here today because of illness. The program for today's concert will remain unchanged, but with Tanglewood Festival Chorus Conductor **JOHN OLIVER** conducting Beethoven's Mass in C, **CHRISTIAN ARMING** conducting Brahms's *Nänie*, and BSO Music Director **SEIJI OZAWA** conducting Bernstein's *Chichester Psalms*.

Christian Arming



At age twenty-four, in 1995, Christian Arming conducted the Janáček Philharmonic Orchestra for the first time; two months later he was appointed the youngest-ever chief conductor of that ensemble. Born in Vienna in 1971, Mr. Arming grew up in a musical family environment and became a member of the Sängerknaben vom Wienerwald ("The Boys' Choir of the Vienna Woods"). He studied conducting and vocal coaching with Karl Österreicher and Leopold Hager at Vienna's Hochschule für Musik und darstellende Kunst and successfully completed Bruno Weil's master class. He worked closely with Seiji Ozawa and the Boston Symphony Orchestra at Tanglewood in 1992, 1995, and 1997, also assisting Mr. Ozawa with *The Rake's Progress* in 1995 and Poulenc's *Les Mamelles de Tirésias* in 1997. He has returned to Tanglewood this year as a cover conductor for BSO concerts. Mr. Arming has won scholarships for the Wagner Festival in Bayreuth and for the Salzburg Summer Festival. At the Opéra du Rhin in Strasbourg he coached *The Merry Widow* in 1993, and he was musical assistant for *Die Fledermaus* and *Salome* at the opera houses in Strasbourg and Lisbon. In 1994 he coached the Gustav Mahler Jugendorchester under the direction of Claudio Abbado. Mr. Arming made a highly acclaimed opera debut with *Die Fledermaus* at the State Music Theater of Sofia, and he made his Salzburg Festival debut at twenty-four conducting Gottfried von Einem's Organ Concerto with the Wiener Klangboden. He made his first recordings, of works by Franz Schubert and Johann Strauss, in 1996. In the autumn of that year Mr. Arming led the Austrian premiere of Carlisle Floyd's opera *Susannah* at the Wiener Kammeroper; this brought an invitation to make his debut at the Deutsche Oper Berlin in May 1997, with that same opera. At the official opening of the 1997 Salzburg Summer Festival he led the Mozarteum Orchestra in works of Mozart, Mendelssohn, and Schubert. During the 1998 festival "Osterklang Wien" he conducted Honegger's *Jeanne d'Arc au bûcher.* This fall Mr. Arming will conduct a new production of *La traviata* in Salzburg and a new production of Kodály's *Háry Janos* at the Oper du Rhin in Strasbourg. Other engagements this coming season include an October concert in the Berlin Philharmonie including Mahler's Tenth Symphony and a selection of klezmer music featuring clarinetist Giora Feidmann, and an appearance in Munich next spring with the Bayerischer Rundfunk.

BERNSTEIN *Chichester Psalms*

Psalm 108, verse 2; Psalm 100, entire
Psalm 23, entire; Psalm 2, verses 1-4
Psalm 131, entire; Psalm 133, verse 1

DEREK LEE RAGIN, countertenor
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Solo quartet: Kelly Corcoran, soprano
Marguerite Weidknecht, mezzo-soprano
Brian Robinson, tenor
Michael Healy, bass

Text and translation begin on page 38.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

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NOTES

Ludwig van Beethoven
Mass in C, Opus 86

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna, Austria, on March 26, 1827. Beethoven wrote the Mass in C in 1807 on commission from Prince Nikolaus Esterházy, and it was performed for the first time on September 13 that year in the chapel at the Esterházy palace in Eisenstadt. It is not known when the Mass first came to America. Colin Davis led the first Boston Symphony performances in April 1977, with soloists Benita Valente, Jan DeGaetani, Ryland Davies, and Michael Devlin, and the Tanglewood Festival Chorus, John Oliver, conductor. The only other previous BSO performance was at Tanglewood on July 5, 1987, also with the Tanglewood Festival Chorus; Charles Dutoit conducted, with soloists Marvis Martin, Claudine Carlson, Vinson Cole, and John Cheek. The work is scored for four-part mixed chorus, soprano, alto, tenor, and bass solos, and an orchestra of two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, timpani, organ, and strings. At this performance, the organ is played by Jeffrey Jubenville.

To Beethoven, this Mass was a "special" work—"I believe I have treated the text as it has seldom been treated," he wrote—and Prince Esterházy, who had commissioned it, said after the first performance, "My dear Beethoven, what have you done this time?" Esterházy each year commissioned a Mass for performance on the Sunday following his wife's name-day. That is how Haydn came to write his six late and wonderful Masses between 1796 and 1802, and Johann Nepomuk Hummel, who was the Esterházy *Capellmeister* from 1804 to 1811, also composed three Masses for the Princess Maria Hermenegild. Whether the commission for 1807 had gone to Beethoven on the recommendation of his former teacher, Haydn, we do not know. In any event, it all turned into an unhappy occasion for Beethoven. There was absenteeism at rehearsals. There was the Prince's remark and Hummel's laughter, which Beethoven misunderstood as being directed at himself rather than at Esterházy's peculiar formulation. Moreover, Beethoven was offended at having been put up not like a proper guest in the castle, but in damp quarters normally assigned to minor household offi-

cials. At any rate, he left as soon as possible, and when the Mass was published in 1812, it bore a dedication, not to either of the Esterházys, but to Prince Ferdinand Kinsky.* The C major Mass had several more performances during Beethoven's lifetime and was, upon publication, the subject of an enthusiastic review by E.T.A. Hoffmann. And interestingly, in view of later liturgical developments, Beethoven concerned himself with the possibility of making an edition in German.

Our sense of the normality of the C major Mass is obviously and greatly conditioned by the fact that we know the later *Missa solemnis*, completed early in 1823, so much better—and there is a work in which the text is treated as never before or since! It is tempting, therefore, to think of Opus 86 as Beethoven's *Haydn* Mass. And of course Beethoven knew the Haydn Masses and other such works in the Austrian classical tradition, and he knew what was expected *chez* Esterházy. But even as a younger man, writing the trios, Opus 1, and the piano sonatas, Opus 2, he was, no matter how attentive to certain conventions, quite incapable of composing anything that was not insistently highly individual Beethoven.

In the C major Mass, Beethoven observes certain customs—the placing of the musical articulations, ending the Gloria and the Credo with fugues, setting the Benedictus as an amiable *allegretto* in 2/4 time, and so on. But in fact, he begins remarkably, with the chorus basses intoning the word "*Kyrie*" by themselves and quietly, to which the rest of the chorus and the strings respond with music whose softness always touches us particularly in Beethoven, not least because it surprises us.† The harmonies move quickly to rather distant E minor and then even to E major, and the return to C—*after* "*Christe eleison*" reverts to "*Kyrie eleison*," and at the first fortissimo—is abrupt and exciting ("not recommended for imitation," says E.T.A. Hoffmann). That particular key relationship is fascinating to Beethoven, as it had been to Haydn and would be to Schubert and Brahms: the assertion of it so early serves notice that a composition on a grand scale and of large energies has begun.

The Gloria starts with powerful exclamations. Beethoven moves quickly across much of the text, then to become dramatically expansive on certain phrases—"*bonae voluntatis*" (where you also get one of his occasional and always striking uses of the

*Kinsky, together with Prince Lobkowitz and the Archduke Rudolph, had set up a fund in 1808 to guarantee Beethoven an annual stipend. Georg Ludwig Kinsky, who prepared the counterpart of a Köchel catalogue for Beethoven, is no relative.

†The tempo direction is Beethoven's longest: "*Andante con moto assai vivace quasi Allegretto ma non troppo.*" He is saying that he wants a fast *andante*, really very lively, so that it becomes virtually an *allegretto*, but not too much so.



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chorus without accompaniment), or "*glorificamus te.*" *Gratias agimus tibi*, begun as a tenor solo, makes lovely euphony with the sustained chords of clarinets and bassoons, and the flowing quarter-notes in the strings. In the Kyrie, the harmonic explorations had been toward the side of keys with sharps; now Beethoven moves into the territory on the other side of the world, first the F major of the *Gratias*, then the F minor of the pathos-filled *Qui tollis peccata mundi.* (The E major of the *Christe eleison* and the F minor here define the harmonic boundaries of the Mass—the rest is the filling in of this space.) The *Cum sancto spiritu* moves with huge vigor, and one passage on the word "Amen," done as dialogue of chorus and orchestra, presages what is surely the harmonically most dizzy-making passage at the corresponding place in the *Missa solemnis*. The unexpected return, compressed and excited, of *Quoniam* is one of the details Beethoven must have had in mind when he spoke of setting the text as it had not been set before.

And surely the mysterious, agitated opening of the Credo is another. Wonderful is the shouting across great spaces, voice by voice, of "*Deum de Deo, lumen de lumine*," building to an exultant climax on "*per quem omnia facta sunt*," from there to settle again with "*qui propter nos homines*" into the softness so characteristic of this Mass. A point Hoffmann makes in his review is that it has become the tendency for composers to respond in excess to details of the text and to fling the listener recklessly and brutally from abject miseries to riotous rejoicings. The mature composer, he suggests, has a clearly defined personality and religious point of view, and a mass by such a composer will bring all the diverse elements of the text into harmony with the basic stance. He finds the C major Mass exemplary in this respect and isolates its gentleness as its essential affect. (He died half a year before Beethoven finished the *Missa solemnis*, a work whose ruthless, extreme responses to the text would surely have disconcerted, indeed dismayed him.) One further detail about the Credo: I don't know of another instance of having "*qui locutus est per Prophetas*" set, as it is here, as a moment of special drama and awe.

The Sanctus, too, moves into fresh harmonic territory, and begins with another of those moments of chorus *a cappella*. The *Benedictus* sensitively explores the differences between solo and choral voices, and its sudden move into D major—in a movement that has been lazily content not to let go of F major—comes as a flood of magic sunlight.

The Agnus Dei begins in awe. Over its repeated pleas of "*miserere nobis*" and its anguished, obsessive contemplations of "*peccata*," the clarinet makes itself more and more independent, finally to lead the way into the muted brightness of the *Dona nobis pacem*. No feature in the *Missa solemnis* is more famous than the terrifying war music



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in what Beethoven explicitly tells us is a prayer for both inward and outward peace. In this Mass, too, he unmistakably evokes physical terrors, and it is once again the clarinet who leads the music back to serenity. When Haydn reaches "*dona nobis pacem,*" he is in his *allegro* spirits, and his Masses end brilliantly. Beethoven's music here is, almost to the end, full of questions, of processes begun and broken off, of latticed textures. Then, at the very last, and in one of the most touching inspirations of his whole life, he finds his way into the music with which the Mass had begun. We hear again those gentle thirds of sopranos and altos and violins, and in that ineffable moment Beethoven shows us how the prayer for peace—and every other prayer—is comprehended in the prayer of prayers, "*Kyrie eleison,*" "Lord have mercy upon us."

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony and the New York Philharmonic, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. Oxford University Press has published a compilation of his program notes (including many written for the Boston Symphony) entitled *The Symphony–A Listener's Guide.* A second volume, devoted to the concerto, is due for publication this fall.

Kyrie eleison. Christe eleison. Kyrie eleison.	Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.
Gloria in excelsis Deo. Et in terra pax hominbus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te; gratias agimus tibi propter magnam gloriam tuam; Domine Deus, Rex coelestis, Deus pater omnipotens. Domine fili unigenite Jesu Christe; Domine Deus agnus Dei, filius Patris; Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis; Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus Jesu Christe, cum sancto spiritu in gloria Dei Patris. Amen.	Glory be to God on high, and on earth peace to men of good will. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God, heavenly King, God the Father Almighty. O Lord, the only-begotten Son Jesus Christ; O Lord God, Lamb of God, Son of the Father that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us. For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.
Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium;	I believe in one God, the Father Almighty, Maker of heaven and earth, and of all things visible and invisible:
Et in unum Dominum Jesu Christum, filium Dei unigenitum, et ex patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patris per quem omnia facta sunt;	And in one Lord Jesus Christ, the only-begotten Son of God, begotten of his Father before all worlds, God of God, Light of Light, Very God of Very God, begotten, not made, being of one substance with the Father, by whom all things were made:

Qui propter nos homines et propter nostram salutem descendit de coelis,	Who for us men and for our salvation came down from heaven,
Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est;	And was incarnate by the Holy Ghost of the Virgin Mary, and was made man,
Crucifixus etiam pro nobis, sub Pontio Pilato passus et sepultus est;	And was crucified also for us under Pontius Pilate, suffered, and was buried.
Et resurrexit tertia die secundam Scripturas; et ascendit in coelum; sedet ad dexteram Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis;	And the third day he rose again according to the Scriptures, and ascended into heaven, and sitteth on the right hand of the Father. And he shall come again with glory to judge both the quick and the dead, whose kingdom shall have no end.
Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas, et in unam sanctam catholicam et apostolicam ecclesiam, confiteor unum baptisma in remissionem peccatorum, et exspecto resurrectionem mortuorum.	And I believe in the Holy Ghost, the Lord and giver of life, who proceedeth from the Father and the Son, who with the Father and Son together is worshipped and glorified, who spake by the Prophets. And I believe in one Catholic and Apostolic church. I acknowledge one baptism for the remission of sins, and I look for the resurrection of the dead,
Et vitam venturi saeculi. Amen.	And the life of the world to come. Amen.
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua; Osanna in excelsis. Benedictus qui venit in nomine Domini. Osanna in excelsis.	Holy, holy, holy, Lord God of hosts, heaven and earth are full of thy glory. Hosanna in the highest. Blessed is he that cometh in the name of the Lord. Hosanna in the highest.
Agnus Dei, qui tollis peccata mundi, miserere nobis. Angus Dei, qui tollis peccata mundi, dona nobis pacem.	O Lamb of God, who takest away the sins of the world, have mercy upon us. O Lamb of God, who takest away the sins of the world, give us peace.

Johannes Brahms
Nänie, Opus 82

Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. He composed Nänie *in 1881, and the first performance took place in Zurich on December 6 that year. The American premiere was given by the Milwaukee Musical Society of Wisconsin on April 27, 1883; B.J. Lang led the Cecilia Society in the Boston premiere on May 22, 1890. Erich Leinsdorf led the only previous Boston Symphony performance, on August 25,*

1968, at Tanglewood, with the Tanglewood Choir and the Berkshire Chorus. In addition to four-part mixed chorus, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns in pairs, three trombones, timpani, harp (doubled, if possible), and strings.

Nänie (from the Greek word "*nenia,*" or "song of lamentation") is one of the least known of Brahms's major works, and one of the most exquisitely beautiful in its balance and repose. Schiller's classicizing poem, a lament that "Even Beauty must die," was an obvious choice of text for a piece to memorialize the composer's friend Anselm Feuerbach, a painter. Brahms may have first encountered the poem in a setting by Hermann Goetz which happened to be performed in Vienna in February 1880, within a month of Feuerbach's death. He did not choose the text immediately, however. In July 1880 he wrote his friend Elisabet von Herzogenberg assuring her that he was "quite willing to write motets or anything else for chorus (I am heartily sick of everything else!)"—but the problem was finding a text that could inspire his musical imagination. "They are not heathenish enough for me in the Bible. I have bought the Koran but can find nothing there either." Elisabet's suggestion that he look through the Psalms again bore no fruit. Instead, he remembered Schiller's poem, filled with its classical Greek references—a perfect "heathenish" poem, especially as a memorial to Feuerbach, whose favorite subjects were drawn from classical mythology.

In any case, Brahms completed his setting in the summer of 1881. It is one of his most exquisite creations, yet is performed with astonishing infrequency. A musical setting of a text that laments the transitoriness of all things—life, love, beauty, and heroic glory—might have turned out profoundly gloomy—but it is not. Brahms makes it serene and accepting, quite in the spirit of Schiller's poem and the gentle fatalism of Greek antiquity.

Schiller's lines are cast in Greek hexameters, long lines that Brahms found a challenge to set, but they inspired him to create a long-breathed flowing line in 6/4 first heard in the oboe, then forming the basis of a gentle canon in the voices—soaring

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and hovering melodic lines intertwining from part to part. At the mention of Achilles' mother Thetis rising from the sea to lament the death of her son, the music moves to a bright and serene F-sharp major and a more homophonic texture. The final two lines round out the musical shape with a return to D major and the opening material. Brahms chooses to pass rather quickly over Schiller's final line, "For the Common goes down to Orcus unsung," and to draw out and emphasize the next-to-last line, "To be even a song of lamentation in the mouth of the beloved is splendid."

—Steven Ledbetter

BRAHMS, "Nänie," Opus 82

Auch das Schöne muss sterben! Das Menschen und Götter bezwinget,
Nicht die eherne Brust rührt es des stygischen Zeus.
Einmal nur erweichte die Liebe den Schattenbeherrscher,
Und an der Schwelle noch, streng, rief er zurück sein Geschenk.
Nicht stillt Aphrodite dem schönen Knaben die Wunde,
Die in zierlichen Leib grausam der Eber geritzt.
Nicht erettet den göttlichen Held die unsterbliche Mutter,
Wenn er, am skäischen Tor fallend, sein Schicksal erfüllt.
Aber sie steigt aus dem Meer mit allen Töchtern des Nereus,
Und die Klage hebt an um den verherrlichten Sohn.
Siehe, da weinen die Götter, es weinen die Göttinnen alle,
Dass das Schöne vergeht, dass das Vollkommene stirbt.
Auch ein Klaglied zu sein im Mund der Geliebten ist herrlich,
Denn das Gemeine geht klanglos zum Orkus hinab.

—Friedrich Schiller

Even Beauty must die; that which overcomes men and gods
Does not touch the iron breast of the Stygian Zeus.*
Only once did love soften the ruler of shadows,
And then, at the very threshhold, he sternly called back his gift.°
Aphrodite could not staunch the wound of the beautiful youth
which the boar savagely ripped in his delicate body.†
Nor could the immortal mother save the godlike hero,
when he, falling at the Scaean gate, fulfilled his destiny.§
But she ascends from the sea with all the daughters of Nereus,★
and raises the lament for her glorified son.
Behold, the gods weep, and all the goddesses, too,
that Beauty must pass away, that the Perfect must die.
To be even a song of lamentation in the mouth of the beloved is splendid,
for the Common goes down to Orcus♦ unsung.

—translation by S.L.

*Hades, the ruler of the Underworld, beyond the River Styx.
° Orpheus was allowed to leave the Underworld with his beloved wife Eurydice, but when he looked back at her once before reaching the surface, he lost her again forever.
† Adonis, loved by Aphrodite, found his death in a boar hunt.
§ Achilles, son of the sea-nymph Thetis, who died at the hands of Paris before the gates of Troy.
★ The father of Thetis and the other sea-nymphs.
♦ The Latin name for the kingdom of the dead, and its ruler.


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Leonard Bernstein
Chichester Psalms

Leonard Bernstein was born in Lawrence, Massachusetts, on August 25, 1918, and died on October 14, 1990, in New York City. He composed the Chichester Psalms *on a commission from the Very Rev. Walter Hussey, Dean of Chichester Cathedral, Sussex, for its 1965 festival. The score was completed on May 7, 1965, and was first performed that July 15 by the New York Philharmonic in Philharmonic Hall with the Camerata Singers, Abraham Kaplan, conductor, and John Bogart, alto. The first performance of the work as the composer conceived it, with all-male chorus (the treble parts performed by boys), took place at Chichester that July 31. Seiji Ozawa has led all previous Boston Symphony performances of the* Chichester Psalms, *beginning with a Tanglewood performance on July 3, 1970, with the Harvard Glee Club, Radcliffe Choral Society, and, in its first season, the Tanglewood Festival Chorus, John Oliver, conductor. The orchestra's most recent Tanglewood performance, also with the Tanglewood Festival Chorus, took place on July 5, 1996. Prior to that, on August 28, 1988, Mr. Ozawa led the first movement only (again with the TFC) as part of "Bernstein at 70!," the gala Tanglewood concert celebrating the composer's seventieth birthday. The score calls for an orchestra consisting of three trumpets, three trombones, a large and varied percussion ensemble (glockenspiel, xylophone, chime in B-flat, cymbals, suspended cymbal, tambourine, triangle, rasps, whip, wood block, three temple blocks, timpani, snare drum, bass drum, and three bongo drums), harp, and strings.*

The *Chichester Psalms* was Leonard Bernstein's first composition after the Third Symphony, *Kaddish* (composed for the Boston Symphony Orchestra's seventy-fifth anniversary, though not completed until 1963, eight years after that event). Both works add to the orchestra a chorus singing texts in Hebrew. But where the *Kaddish* Symphony is a work often at the edge of despair, the *Chichester Psalms* is serene and affirmative. It is also for the most part strongly tonal, the result of months of work during a sabbatical leave from Bernstein's post as music director of the New York Philharmonic, during which time he wrote a great deal of twelve-tone music, but finally discarded it. "It just wasn't *my* music; it wasn't honest."

Following an introductory phrase that dramatically outlines the interval of the seventh (in a figure that will frame both the first and last movements of the work), the orchestra begins a vigorous 7/4 dance, prompting the chorus' joyous outburst of praise to Psalm 100. The second movement is, for the most part, a serene, lyrical setting of Psalm 23, featuring a boy soloist (or countertenor) accompanied by the harp to represent David, the shepherd-psalmist. The sopranos of the chorus repeat the

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song. But the men's voices violently interrupt it with verses from Psalm 2 recalling the warfare of nation against nation. The upper voices return with the song of tranquil faith, but the tension of suppressed violence is never far away. The orchestra introduces the last movement with an extended prelude built on the opening figure of the first movement. Suddenly the orchestra becomes hushed and the chorus enters with a song of comfort (the 10/4 meter, divided into 2+3+2+3, produces a wonderful rocking effect of utter tranquility). Unaccompanied, the chorus sings a chorale-like version of the opening figure to the psalmist's plea for peace, and the orchestra quietly adds its "Amen."

—S.L.

I

Psalm 108, vs. 2:

Urah, hanevel, v'chinor!	Awake, psaltery and harp!
A-irah shahar!	I will rouse the dawn!

Psalm 100, entire:

Hariu l'Adonai kol haarets.	Make a joyful noise unto the Lord all ye lands.
Iv'du et Adonai b'simha.	Serve the Lord with gladness.
Bo-u l'fanav bir'nanah.	Come before his presence with singing.
D'u ki Adonai Hu Elohim.	Know ye that the Lord, He is God.
Hu asanu, v'lo anahnu.	It is He that hath made us, and not we ourselves.
Amo v'tson mar'ito.	We are His people and the sheep of His pasture.
Bo-u sh'arav b'todah,	Enter into His gates with thanksgiving,
Hatseirotav bit'hilah,	And into His courts with praise.
Hodu lo, bar'chu sh'mo.	Be thankful unto Him, and bless His name.
Ki tov Adonai, l'olam has'do,	For the Lord is good, His mercy is ever lasting.
V'ad dor vador emunato.	And His truth endureth to all generations.

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II

Psalm 23, entire:

Adonai ro-i, lo ehsar.	The Lord is my shepherd, I shall not want.
Bin'ot deshe yarbitseini,	He maketh me to lie down in green pastures,
Al mei m'nuhot y'nahaleini,	He leadeth me beside the still waters,
Naf'shi y'shovev,	He restoreth my soul,
Yan'heini b'ma'aglei tsedek,	He leadeth me in the paths of righteousness,
L'ma'an sh'mo.	For His name's sake.
Gam ki eilech	Yea, though I walk
B'gei tsalmavet,	Through the valley of the shadow of death,
Lo ira ra,	I will fear no evil,
Ki Atah imadi.	For Thou art with me.
Shiv't'cha umishan'techa	Thy rod and Thy staff
Hemah y'nahamuni.	They comfort me.
Ta'aroch l'fanai shulchan	Thou preparest a table before me
Neged tsor'rai	In the presence of mine enemies,
Dishanta vashemen roshi	Thou annointest my head with oil,
Cosi r'vayah.	My cup runneth over.
Ach tov vahesed	Surely goodness and mercy
Yird'funi kol y'mei hayai	Shall follow me all the days of my life,
V'shav'ti b'veit Adonai	And I will dwell in the house of the Lord
L'orech yamim.	Forever.

Psalm 2, vs. 1-4:

Lamah rag'shu goyim	Why do the nations rage,
Ul'umim yeh'gu rik?	And the people imagine a vain thing?
Yit'yats'vu malchei erets,	The kings of the earth set themselves,
V'roznim nos'du yahad	And the rulers take counsel together
Al Adonai v'al m'shiho.	Against the Lord and against His annointed.
N'natkah et mos'roteimo,	Saying, let us break their bonds asunder,
Yoshev bashamayim	He that sitteth in the heavens
Yis'hak, Adonai	Shall laugh, and the Lord
Yil'ag lamo!	Shall have them in derision!

III

Psalm 131, entire:

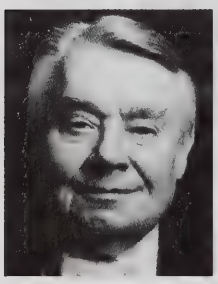
Adonai, Adonai,	Lord, Lord,
Lo gavah libi,	My heart is not haughty,
V'lo ramu einai,	Nor mine eyes lofty,
V'lo hilachti	Neither do I exercise myself
Big'dolot uv'niflaot	In great matters or in things
Mimeni.	Too wonderful for me to understand.
Im lo shiviti	Surely I have calmed
V'domam'ti,	And quieted myself,
Naf'shi k'gamul alei imo,	As a child that is weaned of his mother,
Kagamul alai naf'shi.	My soul is even as a weaned child.
Yahel Yis'rael el Adonai	Let Israel hope in the Lord
Me'atah v'ad olam.	From henceforth and forever.

Psalm 133, vs. 1:

Hineh mah tov,	Behold how good,
Umah nayim,	And how pleasant it is,
Shevet ahim	For brethren to dwell
Gam yahad.	Together in unity.

ARTISTS

Robert Shaw



Last summer, Robert Shaw closed the BSO's Tanglewood season leading Barber's *Prayers of Kierkegaard* and Beethoven's Ninth Symphony. His appearance with the BSO the previous August marked his return to the Boston Symphony podium for the first time since 1959, leading two works—Mozart's *Requiem* and Stravinsky's Symphony of Psalms—that figured in the program of his BSO debut at Tanglewood in August 1947. Mr. Shaw became Music Director Emeritus and Conductor Laureate of the Atlanta Symphony Orchestra in 1988, having served as that ensemble's music director for twenty-one years, during which time he built the Atlanta Symphony into a major American orchestra acclaimed for its national and international tours and award-winning recordings. A regular guest conductor of major orchestras in this country and abroad, Mr. Shaw is also in demand as a teacher and lecturer at leading colleges and universities in the United States. The Robert Shaw Institute was founded in recent years to foster excellence in music-making, especially in the choral arts. The Institute's summer festivals have attracted admiring attention from the international press and produced a number of recordings by the Robert Shaw Festival Singers. This has led to a collaboration with Carnegie Hall in the annual Robert Shaw Choral Workshops. Mr. Shaw's distinguished career began in New York, where he formed and directed the Collegiate Chorale and where he prepared choruses for such renowned conductors as Arturo Toscanini and Bruno Walter. He was soon conducting major symphony orchestras and in 1948 formed the Robert Shaw Chorale and Orchestra, which, for the next seventeen years, became America's premier touring choral group and was sent by the U.S. State Department on several tours to thirty countries, including Europe, the former Soviet Union, the Middle East, and Latin America. Mr. Shaw served as music director of the San Diego Symphony and as associate conductor of the Cleveland Orchestra, working closely with George Szell for ten years, before becoming music director of the Atlanta Symphony Orchestra in 1967. Throughout his career he has received abundant recognition for his work. His awards include fourteen Grammys, England's *Gramophone* Award, a gold record for the first RCA classical recording to sell more than a million copies, honorary degrees and citations from forty United States colleges and universities, four ASCAP awards for service to contemporary music, the first Guggenheim Fellowship ever awarded to a conductor, the Alice M. Ditson Award for Service to American Music, the George Peabody Medal for outstanding contributions to music in America, and the Gold Baton Award of the American Symphony Orchestra League for "distinguished service to music and the arts." Mr. Shaw was appointed by President Jimmy Carter to the National Council on the Arts, and he was a 1991 recipient of the Kennedy Center Honors, the nation's highest honor to performing artists "who through a lifetime of accomplishment, have enriched American life by their achievement in the per-



forming arts." He was named "Musician of the Year" in the 1992 edition of *Musical America*, the international directory of the performing arts, and during that same year was awarded the National Medal of Arts in a White House ceremony. Mr. Shaw was the 1993 recipient of the Conductors' Guild Theodore Thomas Award, in recognition of outstanding life achievement in conducting as well as his contributions to the profession in the education and training of young conductors. In March 1987 he received the French government's highest honor to artists, the medal of *Officier des Arts et des Lettres*.

Dominique Labelle



Soprano Dominique Labelle has appeared with many of the finest symphony orchestras, with such conductors as Charles Dutoit, Christopher Hogwood, Raymond Leppard, Kurt Masur, Nicholas McGegan, Seiji Ozawa, and Franz Welser-Möst. Her operatic appearances have included leading roles with such companies as Boston Lyric Opera, Canadian Opera, Glimmerglass Opera, Minnesota Opera, and Vancouver Opera. Engagements this season have included the title role in Boston Lyric Opera's new production of *Lucia di Lammermoor*, performances of Mendelssohn's *Elijah* with the City of Birmingham Symphony Orchestra, Handel's *Messiah* with the Handel & Haydn Society of Boston and with the Atlanta Symphony under Robert Shaw, Haydn's *The Creation* with the Orchestra of St. Luke's and Robert Shaw at Carnegie Hall, and the role of Elisa in the Göttingen Opera Festival's production of Handel's *Tolomeo*, as well as a recital at Weill Hall in New York under the auspices of the New York Festival of Song. Future seasons bring her first Violetta in *La traviata* with Boston Lyric Opera, Ravel's *L'Enfant et les sortilèges* with Pierre Boulez and the Cleveland Orchestra in Cleveland and at Carnegie Hall, Fauré's *Requiem* with the Houston Symphony, and Mozart's C minor Mass and *Exsultate, jubilate* with Nicholas McGegan and the Philharmonia Baroque. Appearances in recent seasons have included Beethoven's Ninth Symphony in a return engagement with the Toronto Symphony and Jukka-Pekka Saraste, songs of Mozart and Myslivecek at Lincoln Center's Mostly Mozart Festival, a recital of French works in New York with the Florence Gould Hall Chamber Players, the role of Donna Anna in *Don Giovanni* with Utah Opera, the role of Micaela in the Colorado Opera Festival's production of *Carmen*, the role of Marzelline in concert performances of *Fidelio* in a return engagement with the New York Philharmonic and Kurt Masur, "Viennese Evening" concerts with the San Francisco Symphony, and a Tanglewood appearance with the Boston Symphony Chamber Players. A native of Montreal, Canada, Dominique Labelle attended Boston University on a Dean's Scholarship and in the summer of 1988 was a Vocal Fellow at the Tanglewood Music Center. She was a winner of the 1989 Metropolitan Opera National Council Competition, a recipient of the 1996 George London Foundation Award, and a 1997 Boston University Distinguished Alumni Award-winner. Ms. Labelle made her Boston Symphony debut in December 1987 in performances of *Elektra* under Seiji Ozawa's direction. She appeared with the BSO most recently in October 1991, in performances of Tchaikovsky's *Pique Dame* also with Mr. Ozawa, and can be heard in the BSO's recording of that work for RCA Victor Red Seal.

Marietta Simpson



Mezzo-soprano Marietta Simpson has sung with all the major orchestras in the United States, appearing with many of the world's great conductors, including Robert Shaw, Kurt Masur, Lorin Maazel, Sir Simon Rattle, Charles Dutoit, Wolfgang Sawallisch, Michael Tilson Thomas, and Gunther Herbig. This summer brings a return to Tanglewood with Robert Shaw as well as two performances at the Cleveland Orchestra's Blossom Festival, where she sings in Mozart's *Requiem* with Mr. Shaw and in Bach's *Magnificat* with John Nelson. She also sings in *Porgy and Bess* at the BBC Proms in London and participates in the Marlboro Festival. Her 1998-99 season brings performances of Beethoven's Ninth Symphony and *Missa solemnis* with Kurt Masur and the New York Philharmonic. With Robert Shaw she will perform the *Missa solemnis* with the National Symphony, Dvořák's *Stabat Mater* with the Atlanta Symphony, to be recorded for Telarc, and Szymanowski's *Stabat Mater* in Carnegie Hall with the Orchestra of St. Luke's. She will perform in the Verdi *Requiem* with Andrew Litton and the Dallas Symphony, sing *Messiah* with the

Baltimore Symphony, give recitals in Morrow, Georgia, and for the Tuesday Evening Club in Akron, Ohio, and appear in oratorio performances in Frankfurt and Wurzburg, Germany. Last summer Ms. Simpson was in *Porgy and Bess* under Andrew Litton at the Bregenz Festival in Austria, preceded by performances of Mozart's *Requiem* with Michael Tilson Thomas and the San Francisco Symphony and followed by a performance of Beethoven's Ninth Symphony under Robert Shaw to close the BSO's 1997 Tanglewood season. Ms. Simpson can be seen on VAI's complete version of Handel's *Messiah* with Robert Shaw and the Atlanta Symphony, which was nationally telecast by PBS at Christmas and Easter. Other recordings with Mr. Shaw and the Atlanta Symphony on Telarc include Vivaldi's *Gloria*, Bach's *Magnificat*, Schubert's Masses 2 and 6, Beethoven's Mass in C, Bach's B minor Mass, Janáček's *Glagolitic Mass*, Mahler's Symphony No. 8, and Szymanowski's *Stabat Mater*. She can also be heard on the EMI recording of *Porgy and Bess* conducted by Simon Rattle. A native of Philadelphia, Marietta Simpson graduated from Temple University and received her master's degree in music from the State University of New York at Binghamton. She began her operatic training at Tri-Cities Opera in Binghamton under Peyton Hibbitt and Carmen Savocca and has sung a number of roles with that company. She was a member of the Houston Opera Studio for several seasons and has sung roles with Mobile Opera, Minnesota Opera, Opera Delaware, Opera North, the opera companies of Augusta and Columbus, and New York City Opera. In the spring of 1994, Temple University awarded her its Certificate of Honor as a distinguished alumnus, and Philadelphia's National Political Congress of Black Women presented her with its second annual Chisholm Award as an outstanding African-American woman in music. Among other honors, she was a 1983 finalist in the Metropolitan Opera regional auditions, a prizewinner in the 1989 Naumburg International Vocal Competition, and first-prize winner in the 1989 Leontyne Price Vocal Arts Competition sponsored by the National Association of Negro Business and Professional Women Clubs, Inc. Ms. Simpson made her Boston Symphony debut in August 1996 at Tanglewood under Robert Shaw and appeared with the orchestra most recently in January 1998 under the direction of Sir Simon Rattle.

Richard Clement



The young American lyric tenor Richard Clement is acclaimed for his appearances in opera, concert, and recital. Mr. Clement's 1997-98 season has brought two noteworthy debuts: his European concert debut in Mendelssohn's *Elijah* with the City of Birmingham Symphony Orchestra, and his European opera debut as Don Ottavio in *Don Giovanni* at the Frankfurt Opera. Engagements in the United States this past season included performances under Robert Shaw with the Atlanta Symphony, the Minnesota Orchestra, and the Orchestra of St. Luke's at Carnegie Hall; his New York Philharmonic debut performing Virgil Thomson's *Shipwreck and Love Scene from Byron's Don Juan* under Neeme Järvi's direction, appearances with the Philadelphia Orchestra led by Wolfgang Sawallisch in Philadelphia and at Carnegie Hall, and Beethoven's Ninth Symphony with the Phoenix Symphony under Hermann Michael. In opera he appeared as Tamino in *Die Zauberflöte* at New York City Opera, as the Squire in *Jérusalem* with Eve Queler's Opera Orchestra of New York at Carnegie Hall, and as Vanya in *Katya Kabanova* with the Opera Theatre of Saint Louis. Engagements in 1996-97 included Berlioz's *Lélio* with the Montreal Symphony conducted by Charles Dutoit and recorded by Decca, Mozart's *Requiem* with Manfred Honeck and the Houston Symphony, Handel's *Messiah* with Robert Shaw and the Atlanta Symphony, *Messiah* with Bobby McFerrin and the St. Paul Chamber Orchestra, Jonathan Miller's staging of Bach's *St. Matthew* Passion at the Brooklyn Academy of Music, and Mendelssohn's *Elijah* with the Orchestra of St. Luke's at Carnegie Hall and Schubert's Mass in E-flat with the Cleveland Orchestra, both under the direction of Robert Shaw. Operatic engagements included the roles of Nanki-Poo in *The Mikado* and Little Bat McLean in *Susannah* with Vancouver Opera. Mr. Clement has enjoyed a longstanding musical collaboration with Robert Shaw, including appearances with the Atlanta Symphony in *Messiah*, Bach's B minor Mass and Mendelssohn's *Elijah* (both recorded by Telarc), and Britten's *War Requiem* at New York's Carnegie Hall with the Orchestra of St. Luke's. Past concert engagements have also included Mozart's *Requiem* with Christopher Hogwood and the Handel & Haydn Society, Verdi's *Requiem* with Marin Alsop and the Colorado Symphony, Orff's *Carmina burana* with Ms. Alsop and the Long Island Philharmonic, Weill's *Seven Deadly Sins* with John Mauceri and the Boston Symphony Orchestra, a special New Year's Day concert entitled "Symphony for the Earth" tele-

vised live by NHK in Japan with Seiji Ozawa conducting, concert performances of *Ariadne auf Naxos* with Wolfgang Sawallisch and the Philadelphia Orchestra, and Tchaikovsky's *Pique Dame* with Seiji Ozawa and the Boston Symphony Orchestra, which was also recorded. Richard Clement studied voice at Georgia State University and at the Cincinnati Conservatory, where he received his master of music degree. He was a Tanglewood Music Center Fellow in 1990 and 1991, a member of the Houston Grand Opera Studio during the 1991-92 season, and a winner of the 1994 Richard Tucker Music Foundation Jacobson Study Grant. Mr. Clement made his Boston Symphony Orchestra debut in December 1990 and appeared with the orchestra most recently when Robert Shaw closed the BSO's 1997 Tanglewood season with Barber's *Prayers of Kierkegaard* and Beethoven's Ninth Symphony.

Derek Lee Ragin



One of today's foremost countertenors, Derek Lee Ragin makes his debut with the Boston Symphony Orchestra in this concert. Widely in demand as a master of the Baroque vocal style, Mr. Ragin is also considered an important interpreter of new music; his diverse repertoire encompasses recitals, concerts, opera, and recordings. In 1997-98, Mr. Ragin's engagements included performances in Utrecht of a signature role, the title role in Gluck's *Orfeo*; György Ligeti's 1978 opera *Le Grand Macabre* at the Châtelet in Paris conducted by Esa-Pekka Salonen and directed by Peter Sellars, Bernstein's *Chichester Psalms* with the BBC National Orchestra of Wales, and concerts with the Israel Camerata in Jerusalem and the Philharmonia Baroque in San Francisco, as well as recital engagements throughout Europe, Australia, and Japan. Last summer he sang *Le Grand Macabre* at the Salzburg Festival, Schnittke's *Faust-Kantate* with the Rundfunk-Sinfonieorchester Berlin, and recitals of English and American music of the seventeenth and twentieth centuries with lutenist/guitarist Peter Croton. Highlights of his 1996-97 season included a return to the Metropolitan Opera as Oberon in Britten's *A Midsummer Night's Dream*, a recital program of Vivaldi cantatas at New York's Metropolitan Museum of Art, Handel's *Messiah* with the Philadelphia Orchestra, and appearances with Seattle Opera as Arsamene in Handel's *Xerxes*, a role he has also sung with Musica Antiqua Köln in Cologne, Germany. In concert, Mr. Ragin has performed with such leading orchestras, chamber groups, and choral ensembles as the Minnesota Orchestra, Atlanta Symphony, Pittsburgh Symphony, Baltimore Symphony, Stuttgart Chamber Choir, English Chamber Orchestra, Tafelmusik Baroque, St. Paul Chamber Orchestra, Amsterdam Bach Solisten, Les Musiciens du Louvre, and the Netherlands Bach Vereniging, among others. Auspicious debuts have included a 1991 recital at the Metropolitan Museum of Art, his 1992 debut with Opera Theatre of Saint Louis as Britten's Oberon, his 1988 Metropolitan Opera debut in Handel's *Giulio Cesare*, a 1984 London recital debut at Wigmore Hall, which led to an immediate reengagement, and his 1990 Salzburg Festival debut as Gluck's Orfeo with the Monteverdi Choir and Orchestra under John Eliot Gardiner. His recordings include *Orfeo ed Euridice* with those same forces, a 1995 Grammy-winning recording of Bernstein's *Chichester Psalms* with Robert Shaw and the Atlanta Symphony, Italian lute songs, Handel cantatas, a disc of spirituals entitled "Ev'ry Time I Feel the Spirit," the title role in Handel's *Tamerlano*, and a *Gramophone* Award-winning recording of *Giulio Cesare*. Among his awards are first prize at the 35th International Music Competition in Munich in 1986 and the Purcell/Britten Prize (first prize) for Concert Singers in 1983. Derek Lee Ragin was born in West Point, New York, and raised in Newark, New Jersey, where he subsequently began piano studies and at the same time started formal vocal training at the Newark Boys Chorus School. He later attended the Oberlin College Conservatory of Music in Ohio, where he majored in piano and music education.

For a biography of **David Wilson-Johnson**, see page 23.

To read about the **Tanglewood Festival Chorus**, see page 23.

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Tuesday, July 7, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

FREDERICA VON STADE, mezzo-soprano
MARTIN KATZ, piano

The audience is politely requested to withhold applause until the end of each group of songs. Please do not applaud after the individual songs within each group.

I.

FAURÉ
- Les Roses d'Ispahan, Op. 39, No. 4
- Prison, Op. 83, No. 1
- Mandoline, Op. 58, No. 1
- Clair de lune, Op. 46, No. 2
- Le Fée aux chansons, Op. 27, No. 2

II.

STRAUSS
- Das Rosenband, Op. 36, No. 1
- Meinem Kinde, Op. 37, No. 3
- Muttertändelei, Op. 43, No. 2
- Wiegenlied, Op. 41, No. 1
- Morgen!, Op. 27, No. 4

III.

arr. GINASTERA — Cinco canciones populares argentinas
- Chacarera
- Triste
- Zamba
- Arrorró
- Gato

INTERMISSION

Please note that text and translation are being distributed separately.

Martin Katz plays the Steinway piano.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

IV.

RAVEL	Epigrammes de Clément Marot
	D'Anne qui me jecta de la neige
	D'Anne jouant l'espinette
	Air de l'Enfant, from *L'Enfant et les sortilèges*
	Air de Concepcion, from *L'Heure espagnole*
	Nicolette

V.

MUSTO	Litany
TILSON THOMAS	Not everyone thinks I'm beautiful
HEGGIE	*Paper Wings* (texts by Frederica von Stade)
	Bedtime Story
	Paper Wings
	Mitten Smitten
	A Route to the Sky

Notes

GABRIEL FAURÉ (1845-1924), the great master of French song, or *mélodie*, summed up all that preceded him, as Schubert had done in the realm of German song, and then created something quite new that became the springboard for later composers of the French language. Fauré created a flexible new understanding of harmony and a subtle and restrained art of vocal expression. The rocking lyricism that underlies ***Les Roses d'Ispahan***, and the voluptuous expressivity of the rather sentimental text, has made this one of the most popular of Fauré's songs. After attempting for years to set the romantic verses of Victor Hugo (with a self-confessed lack of success), Fauré found the simple lines of a far less significant poet, Leconte de Lisle, precisely what his imagination needed. The discovery of Paul Verlaine's poetry in the late 1870s played a still stronger role in Fauré's song output, opening a vein of melancholy tinged with irony, and generating not only superb individual songs like the three being sung here (*Prison*, *Mandoline*, and *Claire de lune*) but also the extraoardinarily integrated cycle *La Bonne Chanson*. ***Prison***, a song of 1894, is one of the most exquisite in its compact musical reflection of the grammatic syntax, its constant forward motion to the climactic moment of verbal expression—an extraordinary two pages of music. The very title of ***Mandoline*** evokes a musical instrument, and Fauré accordingly supplies its characteristic broken-chord plucking style in the piano part to create a sound picture of an Arcadian scene. ***Claire de lune*** finds a new kind of vocal melody, unfolding with amazing freedom, like the "endless melody" of Wagner's operas, though on an entirely different time scale. Finally, ***Le Fée aux chansons*** returns to the far more traditional poetry of Armande Silvestre for a lively nature picture of sorts, a quick traversal of one year for the fairy that teaches the birds what songs to sing. Only the sudden discovery of the deserted woods in autumn seems to daunt the sprite, who thereupon begins creating the songs for the coming spring.

* * * * *

Of the great quintet of nineteenth-century Lieder composers (Schubert, Schumann, Brahms, Wolf, and Strauss), **RICHARD STRAUSS** (1864-1949) ranged most widely in



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stylistic terms, from the simplest of airs to dramatic expressions that are as vocally challenging as an operatic scene (but, then, that is perhaps natural, since his operatic gift was on the verge of bursting forth when he composed many of his songs). He rarely set a poem that had already been composed by one of his great predecessors in the German Lied, and he rarely went as far back as the eighteenth century for his texts, but ***Das Rosenband***, by Klopstock, had already been set by Schubert. Another unusual feature is that Strauss originally composed this song for orchestra (on September 22, 1897) and later reduced it for piano. (Almost all of his other orchestral songs originated on the piano.) Strauss certainly knew Schubert's setting and he followed the earlier composer's pattern of crafting the song in two stanzas, though he shapes the opening line to change the rhythmic stress, so that, where Schubert had written "In spring shade I *found* her," Strauss makes it "In spring shade I found *her*." When Strauss composed ***Meinem Kinde***, in February 1897, he and his wife Pauline were awaiting the birth of their son. The spirit of anticipation in the household certainly touched this delicate cradle song. The poem is by Gustav Falke, generally known as one of the circle of Detlev von Liliencron, which produced a huge outpouring of nationalistic verse in the middle of the nineteenth century, but this gentle lyric is the one Falke poem that touched the composer enough to generate a musical setting. One of Strauss's special gifts—rare enough among late romantic composers—was a sense of humor, and an easygoing cheerfulness regarding human foibles which illuminated special moments in his symphonic poems (*Till Eulenspiegel* is a fine example), in his operas, and in songs like ***Muttertändelei***, with its lovingly humorous depiction of a super-proud mama. The poem is by the late eighteenth-century writer Gottfried August Bürger, whose ghostly ballad *Leonore* motivated the composition of two romantic orchestral works: Raff's Fifth Symphony and a tone poem by Duparc. ***Wiegenlied*** is a setting of a poem by Richard Dehmel, a contemporary of Strauss's. Probably Dehmel's best-known work today is *Verklärte Nacht* ("Transfigured Night"), which served as



the inspiration and formal basis for Arnold Schoenberg's string sextet of that name. Dehmel wrote an extensive and complicated cycle of poems that he referred to as an "erotic rhapsody," all headed by the name "Venus" associated with a descriptive adjective—*Venus Creatrix, Venus Perversa,* and so on. The poems occasionally stepped rather near the brink of what was publishable in Dehmel's day and in one case even passed the bounds. *Venus Consolatrix,* near the end of the cycle, had to be printed in the 1913 complete edition of the poet's works with a number of its lines replaced by dashes. *Wiegenlied* is in no way problematic, however. The text comes from the section of Dehmel's work entitled *Venus Mater.* Strauss composed it on August 22, 1899, and orchestrated it a few months later. During his concert tours of 1900-01 he included *Wiegenlied* among three "Songs of a Mother" which his wife Pauline sang on a number of programs. The song has long been one of the most popular of Strauss's vocal works, with an exquisitely sustained atmosphere and a ravishing melody. ***Morgen!*** comes from Opus 27, Strauss's wedding present to his bride Pauline, who sang its songs in concerts with him for many years; it was composed on May 21, 1894, and is one of the most exquisite of all Strauss songs. The original manuscript is but two pages long, two pages of utter simplicity and sustained quiet rapture. The poem seems to begin in the middle of a sentence, so Strauss writes a long introductory phrase, as if to suggest things deeply felt that are beyond utterance. The accompaniment soars (quietly!) in a sustained arc of melody while the voice utters its line in subdued recitative—an extraordinarily original song.

* * * * *

ALBERTO GINASTERA (1916-1983) first made his mark as a nationalist of evident folkloric bent. His career was a rising arch of increasing international acclaim. Though he moved away from the overt folk elements of his earliest work, his style showed an unbroken continuity from the earliest ballets through his abstract concertos and his internationally successful operas. Ginastera achieved immediate fame at age twenty



with his Opus 1, the ballet *Panambi*. Ten years later he came to Tanglewood, along with a group of other Latin-American composers, at the invitation of Aaron Copland, to study in the United States after the end of the Second World War. The ***Cinco canciones populares argentinas*** are arrangements of Argentine folk and popular songs, an elegant presentation of the musical world that provided Ginastera's own artistic roots.

* * * * *

In his early years, **MAURICE RAVEL** (1875-1937) was entranced by the elegant Renaissance poetry of Clément Marot, particularly by two polished and delicate love poems that draw upon traditional love imagery derived from Petrarch (particularly the quintessentially Petrarchan notion of love as an "icy fire"—an object or idea in which strongly contrasted characteristics appear simultaneously). These settings, which date from 1899 and 1896 respectively, show Ravel already the master of a language of polish, wit, and elegance. ***D'Anne qui me jecta la neige*** evokes the age of the poem by the archaic use of parallel fifths, with enriched harmonies and a flexible vocal treatment of the text. ***D'Anne jouant de l'espinette*** shows the loved one sitting at a harpsichord (possibly an anticipation of Shakespeare's "How oft when thou, my music, music play'st") with a dancelike character that suggests the harpsichord rather than the piano. (It was during the 1890s that the Parisian piano manufacturer Erard began to build harpsichords for the performance of earlier keyboard music—the beginning of the "early music" revival that has flourished so strongly in our time.) Ravel's two operas are typical of him and could surely not have been composed by anyone else. The delicate fantasy of ***L'Enfant et les sortilèges***, composed in 1924-25, about a young child who mistreats his pets and toys, only to get his comeuppance when they come magically to life, is a marvel of invention from beginning to end. *The Child's Air* is just a brief but compelling fragment from this magical score, the moment in which the wayward child has learned the error of his ways and is spiritually reborn as a caring person. Much earlier, in 1907-09, Ravel had created a short opera based on a successful comedy by Franc-Nohain, ***L'Heure espagnole***, whose risqué story line occasioned some doubt at the Opéra-Comique before it was finally produced in 1911. During the one hour of the week in which her husband, the clockmaker Torquemada, must go around the town to wind the village clocks, his wife is kept busy carrying on her relationships with several male admirers. Owing to the complications of having three men (two of them established lovers) arriving at her house virtually together, Concepcion must







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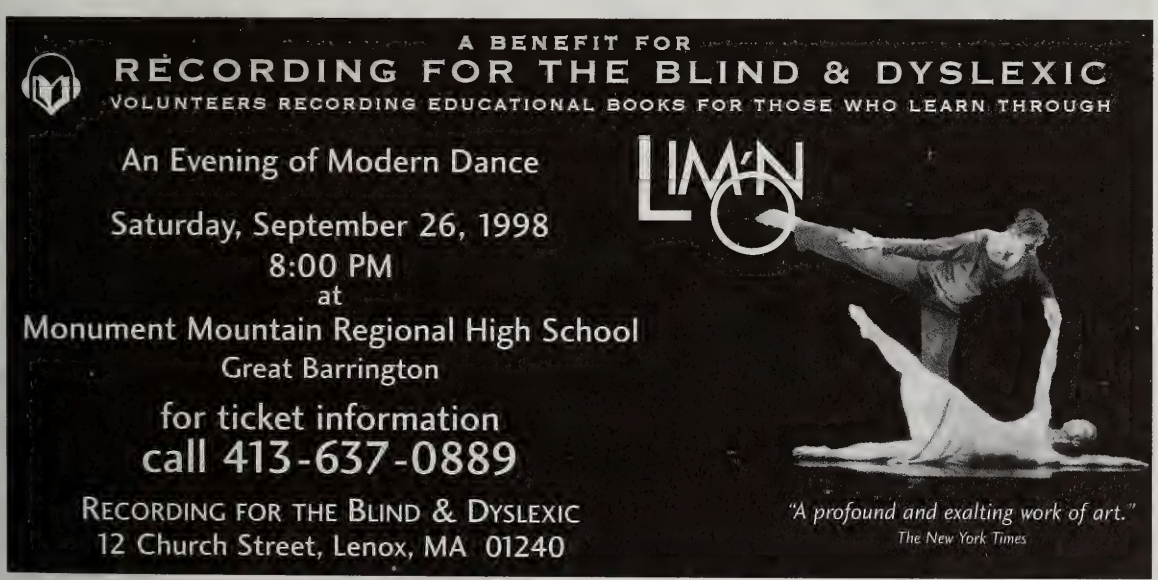
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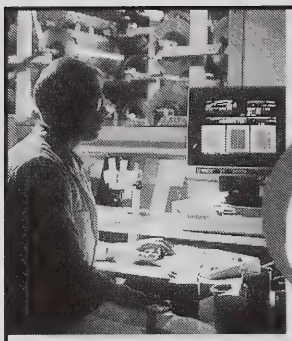
play a tricky shell game (or, rather, a clock game, because the lovers are ensconced in grandfather clocks for safekeeping) to avoid scandal. *Concepcion's Aria* is a witty tirade against the two lovers, whose self-centeredness and incompetence may well force her to remain faithful in spite of herself. ***Nicolette*** was originally the first of Ravel's *Trois Chansons* for unaccompanied chorus, a delicious confection made to texts of Ravel's own creating. In the same year that he created them, he transcribed the three songs for voice and piano. Sweet Nicolette is not so innocent as she appears: she quickly evades the lecherous wolf, sadly refuses the handsome page, and runs quickly into the arms of the "grey-headed lord, crooked, ugly, smelly, and fat," because he offers her a large pile of coins.

* * * * *

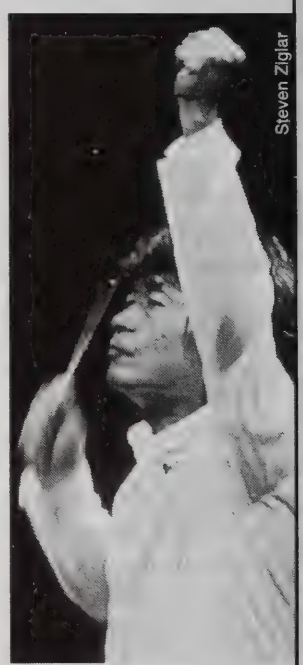
JOHN MUSTO (born 1954 in Brooklyn) received his earliest musical training from his father, a jazz guitarist. He studied at the Manhattan School of Music, where he pursued piano studies with Seymour Lipkin and Paul Jacobs. A very large part of his compositional output consists of songs or works for voice and orchestra. He has been commissioned and premiered by singers like William Sharp, Paul Sperry, and Amy Burton; his music is increasingly finding its way to recordings as well. **MICHAEL TILSON THOMAS** (born 1943 in Los Angeles) is well-known to audiences here as a conductor (and, early in his career, as Assistant and then Associate Conductor of the Boston Symphony). His family background includes descent from Boris Tomashevsky, the most famous star of the Yiddish theater. And though it was little discussed until recently, he has also been a closet composer for some time. Now he has begun to issue his music, which includes *From the Diary of Anne Frank*, for narrator and orchestra, and *Shówa/Shoáh*, for orchestra, commissioned by the city of Hiroshima to commemorate the fiftieth anniversary of the bombing of the city. **JAKE HEGGIE** (born 1961 in West Palm Beach, Florida) has composed more than 100 songs, having studied at UCLA, where he won the Henry Mancini Prize for composition. Frederica von Stade has performed a number of his songs and collabortated with him on ***Paper Wings***, as the composer explains:

> About two years ago, my dear friend Frederica von Stade (Flicka) did a huge favor for me: she made a demo tape of my music so I could enter an art song competition. (I won.) It was really astonishing, since she didn't really know my music well at that point—she just wanted to help me out. At that time, she mentioned that she had always wanted to have a song cycle about her daughter Lisa. For her eldest daughter, Jenny, she'd always been able to sing the song "Jenny Rebecca." But there





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wasn't a special piece just for Lisa.

Since then, we have collaborated several times (performing in concerts and coming up with new projects) and last year we created a Christmas piece called *On the Road to Christmas.* The work featured seven songs with string orchestra. What made it very special was that I asked Flicka to write down some of her Christmas memories and I then formulated them into lyrics for two songs in the cycle (the other poems were by Housman, Dickinson, and others). It was her debut as a lyricist and the piece, which was distinctly in her unique spirit, was a tremendous success. Her enthusiasm and excitement was incredible—and I've never felt so inspired to create new work for somebody—and so it seemed natural to continue our creative collaboration.

Paper Wings came into being very quickly this year [1997]. After two years of discussion, it was finally time to write the Lisa piece! In May, Flicka gave me some adorable memories showing parallels between her own childhood and Lisa's childhood. After letting them simmer in my imagination, I worked with them and set them in a couple of weeks in July. The result is *Paper Wings*—four songs dedicated to Lisa Elkus.

The first song, "Bedtime Story," begins with a reference to "Soun, Soun," a lullaby from Canteloube's Songs of the Auvergne. It's a piece that Flicka used to sing to Lisa when she was little. But Lisa would never go to sleep without a story or two (what child does?), and *Paper Wings* takes it from there.

—Steven Ledbetter

ARTISTS

For a biography of **Frederica von Stade**, see page 19.

Martin Katz



One of the world's busiest collaborators, Martin Katz is in constant demand by many of today's most celebrated vocal soloists in recital. His partnership with Frederica von Stade is now twenty-five years old, and he has also appeared regularly with Marilyn Horne, Kiri Te Kanawa, Kathleen Battle, Cecilia Bartoli, Sylvia McNair, and Jose Carreras in both concerts and recordings. His many appearances at New York's Carnegie Hall, Washington's Kennedy Center, Milan's La Scala, Vienna's Musikverein, and Buenos Aires' Teatro Colon have been lauded by audiences and critics alike. He has more than a dozen recordings to his credit, for BMG, CBS, Sony, Decca, Philips, RCA, and FonitCetra. A native of California, Mr. Katz began piano studies at the age of five. He attended the University of Southern California as a scholarship student and studied the specialized field of accompanying with its pioneer teacher, Gwendolyn Koldofsky. White still a student he was given the unique opportunity of accompanying the master classes of such luminaries as Lotte Lehmann, Jascha Heifetz, Pierre Bernac, and Gregor Piatigorsky. Following his formal education he held the position of pianist for the U.S. Army Chorus in Washington, D.C., before moving to New York and beginning his international career in earnest. In recent years, invitations to conduct orchestral evenings have come with increasing frequency. On the podium, Mr. Katz has partnered several of his soloists for orchestras of the BBC, Houston, Washington, D.C., Tokyo, New Haven, and Miami. In recent years, his appearances in the opera house have included *Don Pasquale, Don Giovanni, Hansel and Gretel,* and *Dialogues of the Carmelites.* His editions of works by Handel and Rossini have been presented by the Metropolitan Opera, Houston Grand Opera, and the National Arts Centre in Ottawa. Mr. Katz's professional profile is completed with his commitment to teaching. For many years he has been professor in charge of accompanying and chamber music at the University of Michigan and has played a pivotal role in the training of countless young artists now working all over the world. At Michigan he has just been named the Artur Schnabel Professor of Music. He is also a frequent guest for master classes here and abroad, regularly visiting such places as the Manhattan School of Musica, the Juilliard School, the Tanglewood Music Center, UCLA, and Santa Fe Opera.

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FREDERICA VON STADE, mezzo-soprano
MARTIN KATZ, piano

Texts and Translations

The audience is politely requested to withhold applause until the end of each group of songs. Please do not applaud after the individual songs within each group.

I.

GABRIEL FAURÉ

Les Roses d'Ispahan, Opus 39, No. 4

Les roses d'Ispahan
dans leur gaîne de mousse,
Les jasmins de Mossoul,
les fleurs de l'oranger,
Ont un parfum moins frais,
Ont une odeur moins douce.
Ô blanche Leïlah,
que ton souffle léger!
Ta lèvre est de corail
et ton rire léger
Sonne mieux que l'eau vive
et d'une voix plus douce.
Mieux que le vent joyeux
qui berce l'oranger,
Mieux que l'oiseau qui chante
au bord d'un nid de mousse.
Ô Leïlah! Depuis que de leur vol léger
Tous les baisers ont
fui de ta lèvre si douce
Il n'est plus de parfum
dans le pâle oranger,
Ni de céleste arome aux
roses dans leur mousse.
Oh! que ton jeune amour,
ce papillon léger,
Revienne vers mon coeur
d'une aile prompte et douce,
Et qu'il parfume encore
les fleurs de l'oranger,
Les roses d'Ispahan
dans leur gaîne de mousse.

—Leconte de Lisle

The roses of Ispahan

The roses of Ispahan
in their mossy sheath,
The jasmines of Mossul,
the orange blossoms,
Have a fragrance less fresh,
Have a scent less sweet,
Oh pale Leilah,
than your soft breath!
Your lips are of coral
and your light laughter
Sounds lovelier than
the rippling water.
Lovelier than the gay wind
that rocks the orange tree,
Lovelier than the bird singing
on the rim of its mossy nest.
Oh Leilah! Ever since on light wing
All kisses have fled
from your lips so sweet,
There is no more fragrance
in the pale orange trees,
Nor celestial aroma in
the roses in their moss.
Oh! That your young love,
this light butterfly,
Would come back to my heart,
on wings quick and gentle,
And that it would again
perfume the orange blossoms,
And the roses of Ispahan
in their mossy sheath.

Please turn the page quietly, and only after the music has stopped.

Prison, Opus 83, No. 1

Le ciel est pardessus le toit si bleu,
si calme,
Un arbre pardessus le toit berce sa palme;
La cloche dans le ciel qu'on voit
doucement tinte,
Un oiseau sur l'arbre qu'on voit
Chante sa plainte.
Mon Dieu, mon Dieu la vie est là,
Simple et tranquille!
Cette paisible rumeurlé vient de la ville.

Qu'as tu fait, o toi que voilé, pleurant
sans cesse,
Dis qu'as tu fait, toi que voilée,
De ta jeunesse?

—Paul Verlaine

The sky above the roof is so blue,
so calm;
A tree above the roof waves its branches;
The bell in the sky that is seen softly
rings;
A bird on the tree that is seen sings
its lament.
My God, my God, life is out there,
simple and tranquil!
That peaceful sound comes from the
city.
What have you done, you there, crying
endlessly,
Say, what have you done, you there,
with your youth?

Mandoline, Opus 58, No. 1

Les donneurs de sérénades
Et les belles écouteuses
Échangent des propos fades,
Sous les ramures chanteuses.
C'est Tircis et c'est Aminte,
Et c'est l'éternel Clitandre,
et c'est Damis, qui pour mainte
Cruelle fit maint vers tendres.

Leurs courtes vestes de soie,
Leurs longues robes à queues,
Leur élégance, leur joie
Et leurs molles ombres bleues
Tourbillonnent dans l'extase
D'une lune rose et grise,
Et la mandoline jase
Parmi les frissons de brise.

—Verlaine

Mandolin

The serenading swains
And their lovely listeners
exchange insipid remarks
under the singing boughs.
There is Tircis and there is Aminte,
And the eternal Clitandre,
And there is Damis, who for many
Cruel ladies fashions many tender
verses.
Their short silken vests,
Their long dresses with trains,
Their elegance, their gaiety
And their soft blue shadows
Whirl madly in the ecstasy
Of a moon rose and gray,
And the mandolin chatters
Amid the trembling of the breeze.

Clair de lune, Opús 46, No. 2

Votre âme est un paysage choisi
Que vont charmant masques et
bergamasques,
Jouant du luth, et dansant, et quasi
Tristes sous leurs déguisements
fantasques.

Tout en chantant sur le mode mineur
L'amour vainqueur et la vie opportune,
Il n'ont pas l'air de croire à leur bonheur

Et leur chanson se mêle au clair de lune,

Moonlight

Your soul is a rare landscape
with charming maskers and mummers

playing the lute and dancing and almost
sad beneath their fantastic disguises!

While singing in minor mode
of victorious love and life in its season,
they do not seem to believe in their
happiness,
and their song mingles with the
moonlight.

Au calme clair de lune triste et beau,

Qui fait rêver les oiseaux dans les arbres

Et sangloter d'extase les jets d'eau,
Les grands jets d'eau sveltes parmi les marbres.

—Verlaine

With the calm moonlight, sad and lovely,
that sets the birds in the trees to dreaming,
and the fountains to sobbing in ecstasy,
the great fountains, svelte among the marbles.

La Fée aux chansons, Opus 27, No.2

Il était une Fée
D'herbe folle coiffée,
Qui courait les buissons
Sans s'y laisser surprendre

En Avril, pour apprendre
Aux oiseaux leurs chansons.

Lorsque geais et linottes
Faisaient des fausses notes
En récitant leurs chants,
La Fée, avec constance,
Gourmandait d'importance
Ces élèves méchants.

Sa petite main nue,
D'un brin d'herbe menue
Cuilli dans les halliers,
Pour stimuler leurs zèles,
Fouettait sur leurs ailes
Ces mauvais écoliers.

Par un matin d'automne,
Elle vient et s'étonne
De voir les bois déserts:
Avec les hirondelles,
Ses amis infidèles
Avaient fui dans les airs.

Et tout l'hiver la Fée,
D'herbe morte coiffée,
Et comptant les instants
Sous les forêts immenses,
Compose des romances
Pour le prochain Printemps!

—Armande Silvestre

The Song Fairy

There was a fairy
Coiffed with wild grass,
Who ran about the thickets
Without allowing herself to be taken by surprise
In April, to teach
The birds their songs.

When jays and linnets
Sang wrong notes
While singing their songs,
The fairy, with perseverance,
Scolded with authority
Her naughty students.

Her little bare hand,
With a slender blade of grass
Plucked from the thickets,
To stimulate their zeal,
Spanked their wings,
These naughty students.

One autumn morning,
She comes and is astonished
To see the woods deserted:
With the swallows
Her unfaithful friends
Had fled into the air.

And all winter the Fairy,
Coiffed with dead grass,
And counting the minutes,
In the immense forests,
Composes ballads
For the next Spring!

II.

RICHARD STRAUSS

Das Rosenband (The rosy ribbon), Opus 36, No. 1

Im Frühlingsschatten fand ich sie,
da band ich sie mit Rosenbändern:
sie fühlt' es nicht und schlummerte.

Ich sah sie an; mein Leben hing
mit diesem Blick an ihrem Leben:
ich fühlt' es wohl und wußt' es nicht.

Doch lispelt ich ihr sprachlos zu
und rauschte mit den Rosenbändern:
da wachte sie vom Schlummer auf.

Sie sah mich an; ihr Leben hing
mit diesem Blick an meinem Leben:
und um uns ward's Elysium.

—Friedrich Gottlieb Klopstock

The rosy ribbon

In spring shade I found her,
and with rosy ribbons bound her:
she felt it not and slumbered.

I gazed at her; my life hung,
in that gaze, on hers:
that I sensed and did not know.

But to her wordlessly I murmured
and stirred the rosy ribbons:
then from her slumber she awoke.

She gazed at me; her life hung,
in that gaze, on mine:
and at once all about us was Elysium.

Meinem Kinde, Opus 37, No. 3

Du schläfst und sachte neig' ich mich
über dein Bettchen und segne dich.
Jeder behutsame Atemzug
Ist ein schweifender Himmelsflug,
Ist ein Suchen weit umher,
Ob nicht doch ein Sternlein wär',
Wo aus eitel Glanz und Licht
Liebe sich ein Glückskraut bricht,
Das sie geflügelt herniederträgt

Und dir auf's weisse Deckchen legt.
Du schläfst und sachte neig' ich mich
Über dein Bettchen und segne dich.

—Gustav Falke

To my child

As you sleep and gently I bend
Over your little bed and bless you.
Each cautious draw of breath
Is a wavering flight to Heaven,
Is a search all 'round about
Whether there weren't really a little star
Where love, out of mere gleam and light
Plucks a lucky flower,
Which she, winged, carries down to earth
And lays on your white blanket.
You sleep and gently I bend
over your little bed and bless you.

Muttertändelei, Opus 43, No.2

Seht mir doch mein schönes Kind,
Mit den gold'nen Zottellöckchen,
Blauen Augen, roten Bäckchen!
Leutchen, habt ihr auch so eins?
Leutchen, nein, ihr habt keins!

Seht mir doch mein süßes Kind,
Fetter als ein fettes Schneckchen,
Süßer als ein Zuckerweckchen!
Leutchen, habt ihr auch so eins?
Leutchen, nein, ihr habt keins!

Motherly fondlings

Look here at my pretty child
with long golden curls,
blue eyes, rosy cheeks!
Good folk, do you have one like this?
Good folk, no, you do not!

Look here at my sweet child,
plumper than a plump snail,
sweeter than a sugarplum!
Good folk, do you have one like this?
Good folk, no, you do not!

Seht mir doch mein holdes Kind,
Nicht zu mürrisch, nicht zu wählig!
Immer freundlich, immer fröhlich!
Leutchen, habt ihr auch so eins?
Leutchen, nein, ihr habt keins!

Seht mir doch mein frommes Kind!
Keine bitterböse Sieben
Würd' ihr Mütterchen so lieben.
Leutchen, möchtet ihr so eins?
O, ihr kriegt gewiß nicht meins!

Komm' einmal ein Kaufmann her!
Hunderttausend blanke Taler,
Alles Gold der Erde zahl' er!
O, er kriegt gewiß nicht meins!
Kauf' er sich woanders eins!

—Gottfried August Bürger

Just look at my darling child,
not too sullen, not too cross!
Always friendly, always cheerful!
Good folk, do you have one like this?
Good folk, no, you do not!

Just look at my pious child!
No spiteful little vixen
could love her mother so.
Good folk, would you like one like this?
Oh, you'll never get mine!

Oh, should a merchant come along!
If he paid a hundred thousand thalers,
all the gold in the world,
Oh, he'd certainly not get my child!
Let him buy one somewhere else!

Wiegenlied, Opus 49, No. 3

Träume, träume, du mein süsses Leben,
Von dem Himmel, der die Blumen bringt.
Blüten schimmern da, die leben
Von dem Lied, das deine Mutter singt.

Träume, träume, Knospe meiner Sorgen,
Von dem Tage, da die Blume sproß;
Von dem hellen Blütenmorgen,
Da dein Seelchen sich der Welt erschloß.

Träume, träume, Blüte meiner Liebe,
Von der stillen, von der heil'gen Nacht,
Da die Blume seiner Liebe
Diese Welt zum Himmel mir gemacht.

—Richard Dehmel

Cradle song

Dream, sweet life of mine, dream
of heaven that brings the flowers.
Blossoms gleam there living
on the song your mother sings.

Dream, bud of my sorrows, dream
of the day the flower bloomed;
of that bright morning of blossoms
when your little soul opened to the world.

Dream, blossom of my love, dream
of the silent, holy night,
when the flower of his love
made this world a heaven for me.

Morgen!, Opus 27, No. 4

...Und morgen wird die Sonne wieder scheinen
Und auf dem Wege, den ich gehen werde,
Wird uns, die Glücklichen, sie wieder einen
Inmitten dieser sonnenatmenden Erde...

Und zu dem Strand, dem weiten, wogenblauen,
Werden wir still und langsam niedersteigen,
Stumm werden wir uns in die Augen schauen,
Und auf uns sinkt des Glückes stummes Schweigen...

—John Henry Mackay

Tomorrow

...And tomorrow the sun will shine again,
and on the path that I will follow,
it will unite us, happy ones, again,
amid this sun-breathing earth...

And to the shore, broad, blue-waved,

we shall descend quietly and slowly,
mute, we will gaze into each other's eyes,
and on us will fall joy's mute silence...



III.

arr. ALBERTO GINASTERA, Cinco canciones popolares argentinas
(Five popular Argentine songs)

Chacarera

A mí me gustan las ñatas y una ñata me ha tocado
Nato será el casamiento y más ñato el resultado.
Cuando canto chacareras me dan ganas de llorar
Porque se me representa Catamarca y Tucumán.

Chacarera

I like girls with turned up noses and one such has ensnared me.
She will be married and little ones like her will be the result.
When I sing chacareras, it makes me feel like crying
because I am reminded of Catamarca and Tucumán.

Triste

Debajo de un limón verde donde el agua no corría
entregué mi corazón a quien no lo merecía.
Ah! Triste es el día sin sol triste es la noche sin luna
pero máa triste es querer sin esperanza ninguna.

Sad

Under a green lemon tree where the water did not flow,
I gave my heart to one who did not deserve it.
Ah! Sad is the day without sun, sad is the moonless night,
but it is sadder to love without hope.

Zamba

Hasta las pedras del cerro y las arenas del mar
me dicen que no te quiera y no te puedo olvidar.
Si el corazón me has robado el tuyo me lo has de dar
el que lleva cosa ajena con lo suyo hade pagar.
Ay!

Zamba

The stones in the mountain, the sand in the sea
tell me not to love you, but I cannot forget you.
Since you have stolen my heart, you must give me yours.
Who steals another's must pay with his own.
Ah!



Arrorró

Arrorró mi nene, arrorró mi sol,
arrorró pedazo de mi corazón.
Este nene lindo se quiere dormir
y el pícaro sueño no quiere venir.
Arrorró pedazo de mi corazón.

Sleep

Sleep my baby, sleep my sun,
Sleep piece of my heart.
This beautiful baby wishes to sleep
but sleep does not want to come.
Sleep piece of my heart.

Gato

El gato de mi casa es muy gauchito
pero cuando lo bailan zapateadito.
Guitarrita de pino cuerdas de alambre
Tanto quiero a las chicas, digo,
como a las grandes.

Esa moza que baila mucho la quiero
pero no para hermana que hermana tengo.
Que hermana tengo, sí, ponete al frente
Aunque no sea tu dueño, digo,
me gusta verte.

Cat

The cat in my house is very clever
and sometimes he tap-dances
to a guitar of pine with chords of steel.
I love young girls as well as
the fully grown.

I love the girl who is dancing
but not as a sister,
because I have a sister.
Although I am not your master,
I enjoy seeing you.

INTERMISSION

IV.

MAURICE RAVEL, Two Epigrams of Clément Marot

D'Anne qui me jecta de la neige

Anne par jeu me jecta de la neige
que je cuydois froide certainement:
mais c'estoit feu, l'expérience en ay-je
car embrasé je fuz soudainement
puisque le feu loge secretement
dedans la neige, où trouveray-je place
pour n'ardre point? Anne, ta seule grâce

estaindre peult le feu que je sens bien
non point par eau, par neige, ne par glace,
mais par sentir un feu pareil au mien.

On Anne Throwing Snow at Me

Anne playfully threw snow at me
that I thought would surely be cold,
but it was fire—I felt it—
for I was suddenly set aflame.
Since fire lodges secretly
within snow, where can I turn
to avoid burning? Anne, only your
mercy
can quench the fire I feel so keenly:
not with water, with snow, nor with ice,
but by feeling a fire similar to mine.

D'Anne jouant de l'espinette

Lorsque je vois en ordre la brunette

Jeune en bon point, de la ligne des
dieux,
Et que sa voix, ses doigts et l'espinette

Meinent un bruit doux et melodieux.
J'ay du plaisir, et d'oreilles et d'yeux
Plus que les saints en leur gloire
immortelle
Et autant qu'eux je devien glorieux
Des que je pense être un peu aimé
d'elle.

On Anne playing the spinet

When I look upon the well-groomed,
dark,
young and plump descendant of the
gods,
and her voice, her fingers, and the
spinet
make a sweet and melodious sound,
I feel pleasure of both ears and eyes
more than the saints in their immortal
glory:
and I become as blest as they,
believing myself a little loved by her.

Air de l'Enfant (The Child's Air), from "L'Enfant et les sortilèges"

Toi, le coeur de la rose,
Toi, le parfum du lys blanc,
Toi, tes mains et ta couronne,
Tes yeux bleus et tes joyaux...
Tu ne m'as laissé, comme un rayon de lune,
Qu'un cheveu d'or sur mon épaule,
Un cheveu d'or...et les débris d'un rêve...

—*Colette*

You, the heart of the rose,
you the white lily's scent,
you, your hands and your crown,
your blue eyes and your jewels...
You've only left me like a moon beam,

a golden hair upon my shoulder,
a golden hair...and fragments of a dream...

Air de Concepcion, from "L'Heure espagnole"

Oh! la pitoyable aventure!
Et faut-il que, de deux amants,
L'un manque de tempérament,
Et l'autre à ce point de nature!

Oh! la pitoyable aventure!
Et ces gens-là se disent Espagnols!...

Dans le pays de Doña Sol,
A deux pas de l'Estramadure!...
Le temps me dure, dure, dure...

Concepcion's Aria

Oh! the lamentable experience!
Must it be that, of two lovers
the one lacks temperament,
and the other can't come to the point!

Oh! the lamentable experience!
And these men call themselves Spaniards!
In the land of Doña Sol,
two steps from the Estremadura!
Time drags, drags, drags...



Oh! la pitoyable aventure!
L'un ne veut mettre ses efforts
Qu'à composer, pour mes beaux yeux,
des vers baroques,
Et l'autre, plus grotesque encor,
De l'horloge n'a pu sortir rien
qu'à mi-corps,
Avec son ventre empêtré de breloques!...

Maintenant le jour va finir,
Et mon époux va revenir;
Et je reste fidèle et pure...
Ah! pour ma colère passer,
Avoir quelque chose à casser,
A mettre en bouillie, en salade!

—Franc-Nohain

Oh! the lamentable experience!
The one only wants to apply himself
to composing quaint verses
on my good looks,
and the other, even more grotesque,
could only get halfway out of the
clock,
his paunch entangled with fobs!

Soon the day will be over
and my husband will be back,
and I remain faithful and pure...
Oh! if, to vent my wrath,
I had something to break,
to pull apart, to smash up!

Nicolette

Nicolette, à la Vesprée,
S'allait promener au pré,
Cueillir la pâquerette, la jonquille,
le muguet.
Toute sautillante, toute guillerette,
Lorgneant ci, là, de tous les côtés.

Recontra vieux loup grognant,
Tout hérissé, l'oeil brillant:
"Hé là, ma Nicolette,
viens-tu pas chez Mére-Grand?"
A perte d'haleine s'enfuit Nicolette,
Laissant là cornette et socques blancs.

Rencontra page joli,
Chausses bleues et pourpoint gris:
"Hé là, ma Nicolette,
veux-tu pas d'un doux ami?"
Sage, s'en retourna, pauvre Nicolette,
Très lentement, le coeur bien marri.

Rencontra seigneur chenu,
Tors, laid, puant et ventru:
"Hé là! ma Nicolette,
veux-tu pas tous ces écus?"
Vite fut en ses bras, bonne Nicolette...

Jamais au pré n'est plus revenue.

—Ravel

Nicolette

Nicolette, at Evensong,
went walking in the fields
To pick white daisies, jonquils and
lilies.
Merrily skipping, listlessly was tripping
Glancing here, there and everywhere.

She met a growling old wolf,
Bristling haired, brilliant eyed:
"Hey la, my Nicolette
aren't you going to Granny's?"
Away till quite breathless fled Nicolette
Letting fall her cap and white clog
shoes.

She met a handsome page,
With blue hose and doublet grey:
"Hey la, my Nicolette,
wouldn't you like a nice friend?"
Wisely, poor Nicolette returned
Very slowly, and heartbroken.

She met a grey-headed lord,
Crooked, ugly, smelly and fat:
"Hey la! my Nicolette,
wouldn't you like all these coins?"
Quickly into his arms went pretty
Nicolette,
She's never gone back to the fields.

V.

JOHN MUSTO, "Litany"

Gather up, gather up in the arms of your pity,
The sick, the depraved, the desperate, the tired;
All the scum of our weary city
Gather up in the arms of your pity.
Gather up in the arms of your love
Those who expect no love from above.

MICHAEL TILSON THOMAS, "Not everyone thinks that I'm beautiful"

Not everyone thinks that I'm beautiful,
only a special few.
Headed up by fools like you.
It takes one to know one, ooh you lucky fools.

Not everything works like I hoped it would.
Just when I start wantin' to stay
I see it's time that I was on my way,
Tomorrow gone, here today, dear lucky fools.

Well I don't have a fortune to give,
All I have is left-over dreams that are far out of fashion.
Once I wore my heart on my sleeve,
Now I try and not call attentions to things that I treasure
'Cause I found out—

Not everyone thinks what I think is beautiful
So when I see you see it, too
Why then I want to make it me and you.
So here's to the tried and true.
Oh, lucky fools,
Oh lucky fools,
Dear lucky fools.

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JAKE HEGGIE, "Paper Wings" (Text by Frederica von Stade)

Bedtime Story

It was a cold, cold night
So cold we had a fire
We sat and talked, all was safe and good.
Then, something happened
Something soft went by—
A second's wait—
"Nothing there. It must have been a dream."

Again a breeze, a tiny move
What could it have been?
At last we looked and there,
there stood a girl no more than three
A blanket on her head, her eyes,
She thought, we couldn't see.

Ah! But who? Who was that girl?
Oh, child...it was you!
Oh, magic, magic child,
You stayed.
We smiled.
Lisa.

Paper Wings

When I was young, I lived in Greece with my mother—
That's right, Greece—
We lived in a house, a house with a great big balcony
And Signorina was my nanny.
One day, Signorina made me wings out of paper—
That's right, paper wings—
And for days and days I pretended to fly
over the roof tops of Athens.

Mitten Smitten

My Uncle Tim, he once gave me some mittens.
They came from "Indya" and were very special.
But I was small and I'd never seen anything like them.
Where were the fingers?
I put them on...
Strange...

A Route to the Sky

My mother taught me to fly
not even knowing that she had done so.
I climbed on the roof—a complicated route to the sky—
But the fireman got me down!

Lisa was eight
when she climbed through a window out onto the roof.
When I saw how she'd done it I nearly fainted.
So I went out after her.

Then we were both stuck.

Two trucks, an ambulance,
Two station wagons
of rescue teams
came to the house.
And the fireman got us down!



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PHOTO: JIM HARRISON

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Here will we sit,
and let the Sounds of music
Creep in our ears; soft stillness and the night
Become the touches of sweet harmony.
—William Shakespeare

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Prelude Concert

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ELITA KANG, violin
BONNIE BEWICK, violin
RACHEL FAGERBURG, viola
ANDREW PEARCE, cello

HAYDN — String Quartet in D, Opus 76, No. 5

Allegretto
Largo. Cantabile e mesto
Menuetto: Allegro
Finale: Presto

Ms. KANG, Ms. BEWICK, Ms. FAGERBURG, and Mr. PEARCE

DVOŘÁK — String Quartet No. 14 in A-flat, Opus 105

Adagio ma non troppo—Allegro appassionato
Molto vivace
Lento e molto cantabile
Allegro non tanto

Ms. BEWICK, Ms. KANG, Ms. FAGERBURG, and Mr. PEARCE

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Notes

Joseph Haydn's (1732-1809) last complete set of string quartets (which were normally produced in batches of six) was the brilliant series composed apparently in 1796 and 1797 for Count Joseph Erdödy. They were published by the Viennese firm of Artaria in 1799 and the English firm of Longman, Clementi & Co. later the same year. Artaria brought them out in two groups of three quartets as Opus 75 and Opus 76; Longman also published the set in two groups of three quartets each, but called the whole Opus 76 (the number by which the series is universally known today), with the last three quartets belonging to "Book 2d." They were hailed at once by such as the English music historian Charles Burney, who wrote to Haydn that he found them "full of invention, fire, good taste, and new effects." Like many other musicians of his day, he marveled at the seemingly endless flow of ideas from the fertile mind of a sixty-five-year-old composer who showed not the faintest sign of running out of fresh inspiration. Burney's judgment has never been questioned, and the Opus 76 quartets have always ranked high in popularity in the composer's large output.

Haydn's late quartets, like the "London" symphonies, were composed for the new concert situation in which performers played not for their own pleasure or that of a small, aristocratic audience, but rather for a larger public that paid for the privilege of hearing the music. The result is a bolder gesture and broader scope, designed to project in the more spacious realm of the concert hall. At the same time Haydn continued to mine the vein of new harmonic discoveries evident in some of the late symphonies, and he naturally continued to exercise those qualities of musical wit of which he was so preeminently the master.

The D major quartet begins, rather unexpectedly, with a variation movement in a not particularly fast tempo, opening and closing with sections in D major contrasted with a minor-mode middle section. The brevity and unusually light weight of this opening movement throw special weight onto the Largo that follows. Indeed, so profoundly expressive is this slow movement that Opus 76, No. 5, has often been referred to by string quartet players as "the quartet with the Largo." This Largo, almost as long as the other three movements together, is in the unusually bright key of F-sharp major; its descriptive adjectives *Cantabile e mesto* simply mean "songlike and sad." The menuetto is fast and lively enough to be approaching the character of a scherzo; the Trio is somewhat bizarre, oddly built of minor-mode scales and cadences. The finale is one of those purely Haydnesque jokes: it begins with what could well be its last two chords, followed by a rest. The chords are repeated. Another rest. Now they are stated furiously three times in a row, as if the musicians cannot understand why this *ending* gesture has not *begun* something. The entire movement plays on the cliché of the final dominant-to-tonic progression, and to the very end, Haydn offers up as a sacrifice on the altar of his wit the most fundamental progression of his musical language—ever unstuffy, ever delightful.

* * * * *

On March 26, 1895, just three weeks before he was to depart from America for the last time, **Antonín Dvořák** (1841-1904) began to compose a string quartet in A-flat. He completed 100 measures before putting the piece aside and concentrating on his travel plans. Once he had arrived home, he found himself exhausted and unwilling to compose. Other than the final revisions to his Cello Concerto, made as a memorial to his beloved sister-in-law, he wrote virtually nothing all summer and into the autumn, when he began teaching in Prague. By this time he had composed his last symphony and had already completed a dozen string quartets over the years. The fragment of an A-flat quartet would be the thirteenth such work. But still he was disinclined to compose; was he written out?

But after about six months of inaction—the longest period of his entire adult life in which he did not compose—Dvořák demonstrated convincingly his continued fecundity. On November 11, 1895, he began a string quartet—but in the key of G, not

the A-flat quartet already started—and completed it within a month, on December 9. A few days later, he took up the fragment in A-flat and finished that on December 30, thus producing two complete quartets, works that crowned his output in the genre, in just over six weeks. Demand from potential performers was so great that both works were published the following summer and premiered before the end of 1896. The publisher gave the A-flat quartet the opus number 105 and the G major quartet the number 106, probably because Dvořák had begun composing the A-flat quartet first; but except for the very opening, it is a later work in every respect. Opus 105 is not only Dvořák's last string quartet, but also his last work of chamber music in any medium. For the rest of his life he concentrated on symphonic poems and opera.

With all nine symphonies behind him and a series of tone poems ahead, Dvořák was still experimenting with the treatment of sonata form. The slow introduction to the first movement contains elements that anticipate the opening theme of the Allegro appassionato. There are two principal themes before the transition to the dominant E-flat brings in the secondary theme. The two principal themes form so strikingly the basis of the development that Dvořák withholds them entirely from the recapitulation, moving directly to the secondary theme, now in the home key; but the principal themes return evocatively as the basis of the coda.

The scherzo is widely regarded as one of Dvořák's very greatest, a brilliant Czech

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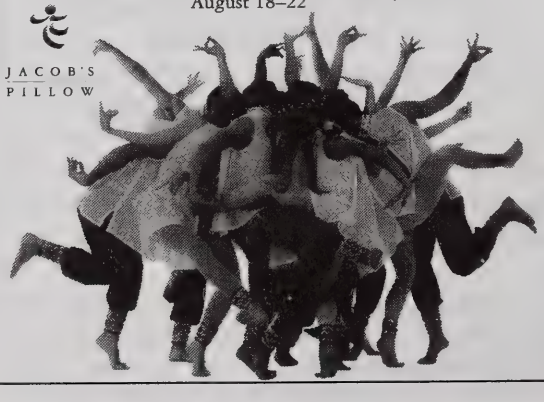
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dance of the type known as the *furiant.* The slow movement is cast in the key of F major, a bright key in relation to the home A-flat; but its middle section is correspondingly dark when it sets off in A-flat minor. The return to the opening material and the key of F is richly decorated. The spirited finale begins with a harmonic transition from the end of the third movement, arriving after eleven measures at the home key for a spirited jaunt in a dance rhythm that sounds like a rustic polka, building a vigorous climax at the very end.

—Steven Ledbetter

ARTISTS

Violinist **Elita Kang** joined the Boston Symphony Orchestra at the start of the 1997-98 season. Ms. Kang received her bachelor of music degree from the Curtis Institute in 1997; while at Curtis she served as principal second violin and then as concertmaster of the school's symphony orchestra, and was also a substitute player with the Philadelphia Orchestra. Prior to her work at Curtis she studied at the Juilliard School's Pre-College Division, where she served for two years as orchestra concertmaster. Her chamber music experience has included performances at the Curtis Institute and at the Taos School of Music. Ms. Kang twice won the Juilliard Concerto Competition and in 1992 won the Grand Prize in the ASTA Competition's pre-professional division. Her teachers included Arnold Steinhardt, Yumi Nimomiya-Scott, Pamela Frank, Felix Galimir, Norman Carol, and Louise Behrend.

Born in Honolulu, Hawaii, violinist **Bonnie Bewick** joined the Boston Symphony Orchestra in January 1987. A frequent performer in Boston-area recitals and chamber music concerts, Ms. Bewick studied at the University of Michigan in Ann Arbor and received her bachelor's degree in music from the Curtis Institute of Music in Philadelphia. Her teachers included Aaron Rosand and David Cerone at Curtis, Ruggiero Ricci and Paul Makanowitzky in Michigan, and Elizabeth Holborn in California. Ms. Bewick has made solo appearances with a number of west coast orchestras, and with the Boston Pops and the Cape Ann Symphony in New England. Her orchestral experience has included positions with the Colorado Philharmonic, the Lansing Symphony Orchestra, and the Peninsula Symphony Orchestra. She has appeared as concertmaster and soloist with the New England Philharmonic and has also been a member of the Grand Teton Music Festival Orchestra and the orchestra of the Spoleto Festival of Two Worlds.

Rachel Fagerburg joined the viola section of the Boston Symphony Orchestra in December 1989. Ms. Fagerburg can be heard frequently in Prelude Concerts at Symphony Hall and in chamber music concerts in the Boston and Berkshire areas. A graduate of the New England Conservatory of Music, she was a Tanglewood Music Center Fellow in 1980. Ms. Fagerburg's teachers included Heidi Castleman and Eugene Lehner at the New England Conservatory, and Abraham Skernick at the Cleveland Institute of Music. Before joining the Boston Symphony she was a member of the Boston Pops Esplanade Orchestra, the Opera Company of Boston, Emmanuel Music, and the Boston Ballet Orchestra.

Cellist **Andrew Pearce** joined the Boston Symphony Orchestra in September 1996. Mr. Pearce has been soloist with the Los Angeles Philharmonic, the New York Philharmonic, the Utah Symphony, the Polish Chamber Orchestra, and the Los Angeles Chamber Orchestra, among other orchestras, and has performed at the Vancouver Chamber Music Festival and at the Grand Teton Music Festival. A graduate of the University of Southern California, he studied with Lynn Harrell, Eleonore Schoenfeld, and Ryan Selberg. Head of the chamber music program and a cello teacher at Vancouver Academy of Music from 1989 until he joined the BSO, Mr. Pearce has also been a cello instructor at the Los Angeles Conservatory of Music and at the Klinger String Quartet Seminar in Germany. He was the first recipient of the University of Southern California's Hammer-Rostropovich Prize in 1983 and has received several other awards, including the Presidential Scholar in the Arts Medallion awarded by Ronald Reagan in 1983 and first prize at the Coleman International Chamber Auditions in 1981 and 1982.

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TAKEMITSU — *riverrun*, for piano and orchestra

PETER SERKIN

MOZART — Piano Concerto No. 24 in C minor, K.491

Allegro
Larghetto
[Allegretto]

Mr. SERKIN

INTERMISSION

DVOŘÁK — Symphony No. 7 in D minor, Opus 70

Allegro maestoso
Poco adagio
Scherzo: Vivace
Finale: Allegro

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NOTES

Toru Takemitsu
riverrun, for piano and orchestra

Toru Takemitsu was born in Tokyo, Japan, on October 8, 1930, and died there on February 20, 1996. He completed riverrun, *for piano and orchestra, in 1984; it was commissioned by the Los Angeles Philharmonic Association for Peter Serkin, who gave the first performance on January 10, 1985, with Simon Rattle conducting the Los Angeles Philharmonic at the Dorothy Chandler Pavilion in Los Angeles. With Seiji Ozawa conducting, Peter Serkin was soloist for the only previous Boston Symphony performances, on July 12, 1985, at Tanglewood, and at Symphony Hall and in New York this past April. In addition to the solo piano, the score calls for three flutes (second doubling piccolo, third doubling alto flute), three oboes (third doubling English horn), three clarinets in B-flat (second doubling E-flat clarinet), contrabass clarinet in B-flat, three bassoons (third doubling contrabassoon), four horns, trumpet in D, two trumpets in C, three trombones, timpani, glockenspiel, vibraphone, tubular bells, marimba, xylophone, three tam-tams (high, medium, and low), celesta, two harps, and strings.*

When *riverrun* was premiered in Los Angeles, the composer provided the following brief commentary:

> *riverrun,* for piano and orchestra, is a work inspired by James Joyce's *Finnegan's Wake,* as were the string quartet *A Way A Lone,* and *Far Calls, Coming Far!* for violin and orchestra. These are all deeply connected with the image of water.
>
> The music flows in the form of a musical tributary derived from a certain main current, wending its way through the scenery of night toward the sea of tonality. The motif, and the intervals of the major seventh and the major third, almost like simple symbols, gradually disperse and always give birth to a variety of melodic subspecies. While they sometimes confront one another, they do not necessarily repre-



sent a dialectic development, but continually keep occurring, disappearing, and recurring.

As this commentary suggests, Takemitsu found inspiration for a series of works from Joyce's remarkable novel, which traces the night's sleep of a single character. The dream qualities of the novel appear as mystical elements in Takemitsu's scores, and the associations with water (whether in its natural state, or as whisky—etymologically "water of life") appear in the musical motif derived from the English word "sea" turned into three pitches: E-flat (S, in German terminology), E, A. This SEA motif—a semitone followed by a perfect fourth—shapes the language of the piece, as Takemitsu builds his "sea of tonality" by pantonic manipulation.

"riverrun" is the opening word of *Finnegan's Wake* and also the concluding word of the novel's last sentence. Takemitsu's score suggests the circularity of the novel in the mood of the music to the concerto, which opens as if continuing a conversation of which we have missed the beginning. It is as unlike a traditional concerto as one can imagine; the soloist is simply a part of the orchestra, projecting a mood of reflection. This score inspired the American composer John Adams, whose 1989 *Eros Piano* begins by taking off from the final bars of *riverrun*.

—Steven Ledbetter

Wolfgang Amadè Mozart
Piano Concerto No. 24 in C minor, K.491

Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He completed the C minor concerto, K.491, on March 24, 1786. The date of the first performance is not known. The first American performance took place in St. Louis on March 19, 1868, with Egmont Froelich conducting the Philharmonic Society (soloist unknown). Claude Frank was soloist for the first BSO performances in December 1959, under Charles Munch. Frank was also soloist for the first Tanglewood performance, on July 16, 1960, also under Munch. The most recent Tanglewood performance was on July 26, 1991, with soloist Alicia de Larrocha under the direction of Leonard Slatkin. In addition to the solo piano, it is scored for one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Mozart composed three piano concertos during the time he was working on *Le nozze di Figaro* in the winter of 1785-86. The first two of these (K.482 in E-flat and K.488 in A) were, to some extent, retrenchments to a decorative lyric style that would be sure to please the Viennese, as if Mozart realized that the very symphonic pair of concertos that immediately preceded them—K.466 in D minor and K.467 in C major —had stretched the limits of his audience's comprehension. Both of the first two concertos in the triptych exploit new instrumental colors (they have clarinets for the first time in Mozart's concertos, though they omit oboes) and boast an incredible wealth of fresh melodic ideas. The third of the concertos, however, in the key of C minor, which was always, in Mozart's mind, a tonality for music of particularly dramatic character, reverts to the symphonic elaboration of the earlier concertos without, however, losing the new coloristic interest; it is the only Mozart concerto to have both oboes and clarinets.

At the same time, it is unusually single-minded in its concentration on the principal thematic material presented at the very outset—a rare procedure for Mozart, especially in the piano concertos, where a multiplicity of ideas usually helps to differentiate soloist and orchestra. But here, possibly influenced by Haydn's tendency to monothematicism, Mozart composes a work that is tightly organized thematically—Haydn's technique, but in Mozart's style. The tense emotional storms called forth by the tonality, the frequent chromatic movement, and the thematic concentration bespeak Mozart at every moment. The symphonic development, built up of fragments

of the first theme, cost him a great deal of effort, as the much-cancelled and rewritten manuscript reveals.

The introductory orchestral ritornello is so completely devoted to the opening material and its developments that there is hardly a hint of any second theme. Even when the piano takes off on its own exposition, the relative major key of E-flat does not bring with it a memorable new melody, just a momentary relief from chromatic intensity—and the relief is indeed momentary.

After this tempest of uncertainty, the slow movement brings the air of something almost too pure to exist in the real world, as exemplified by the passions of the opening movement. The play of the woodwinds is particularly felicitous; for much of the movement, even though he has both clarinets and oboes at hand, Mozart builds his woodwind interludes with flute on top, bassoon on the bottom, and *either* clarinets or oboes in the middle. Gradually they begin to impinge upon one another until all of the woodwinds (supported by the horns), like balmy zephyrs, bring in the soloist for another statement of his theme.

In Mozart's earlier minor-key piano concerto (K.466 in D minor) the finale had been light enough to disperse the memory of the opening movement's stormy qualities. In this concerto, however, the finale draws upon many of the same chromatic gestures that made the opening so powerful. There is variety here, to be sure, but many reminders of the overall mood, even when, after the cadenza, the piano unexpectedly takes off in a rollicking—or what would normally be a rollicking—6/8 version of the theme to bring the concerto to its conclusion.

The C minor concerto is one of those works in which Mozart approached most closely to the romantic expression of the next generation. It is not surprising that Beethoven is known to have especially admired it. Once, in the summer of 1798, he was walking through the Augarten in Vienna with the visiting pianist and composer J.B. Cramer when they heard a performance of this concerto. Beethoven drew Cramer's attention to a particular passage at the end of the first movement and cried, "Cramer, Cramer, we shall never be able to do anything like that!" It is most likely that the passage Beethoven had in mind was that surprising moment after the first-movement cadenza when the pianist enters again. (Up until this work, the soloist's job was normally finished after playing the cadenza, and the orchestra would normally conclude the movement with a more-or-less perfunctory final ritornello.) In this case, what follows the cadenza is the big surprise: rather than ending with fortissimo orchestral







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statements and flashy virtuosic fireworks, all is suddenly misty and mysterious, vanishing in a whisper. How unlike any concerto that had ever been written! Small wonder that when Beethoven came to write his own piano concerto in C minor soon after hearing the performance in the Augarten, he should reintroduce the piano in a similar way, with his own surprising, quiet culmination, thus overtly signaling his recognition of the grand tradition and his indebtedness to the old master.

—S.L.

Antonín Dvořák
Symphony No. 7 in D minor, Opus 70

Antonín Dvořák was born in Nelahozeves (Mühlhausen), Bohemia, near Prague, on September 8,1841, and died in Prague on May 1, 1904. Dvořák began sketching this D minor symphony on December 13, 1884; the final score was completed on March 17, 1885. The composer conducted the first performance in a concert of the London Philharmonic Society in St. James's Hall on April 22 that year. By June he had made a cut in the slow movement before declaring the score definitive. Theodore Thomas led the New York Philharmonic Society in the first American performance on January 8, 1886. Wilhelm Gericke introduced the symphony to Boston audiences in a Boston Symphony performance at the old Music Hall on October 22, 1886. Stanislaw Skrowaczewski led the orchestra's first Tanglewood performance on July 19, 1968; André Previn led the most recent Tanglewood performance on August 11, 1990. The score calls for pairs of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.

Five years elapsed between the composition of Dvořák's Sixth and Seventh symphonies, but they were years of increasing fame and busy composition in other genres, including the brilliant *Scherzo capriccioso,* the dramatic *Hussite* Overture, and the closely argued F minor trio. His opera *Dmitri* (which, in terms of its plot, is a sequel to Mussorgsky's *Boris Godunov*) had been performed in Prague and the comic opera *The Cunning Peasant* in Hamburg. Most important for Dvořák's international reputation, though, was the extraordinary popularity that he enjoyed in London after Joseph Barnby introduced his *Stabat Mater* in 1883. He himself conducted the *Stabat Mater* and other works, including the Sixth Symphony, during a London visit made in the spring of 1884 at the invitation of the Royal Philharmonic Society. Throughout his visit he was warmly fêted by the English. As he wrote to a friend,

> I am convinced that England offers me a new and certainly happier future, and one which I hope may benefit our entire Czech art. The English are a fine people, enthusiastic about music, and it is well known that they remain loyal to those whose art they have enjoyed. God grant that it may be so with me.

Not long after his return home, Dvořák learned that the Philharmonic Society had elected him a member; at the same time, the society requested a new symphony.

Though the commission was tendered in June, Dvořák did not rush into the work. In fact, he waited six months before starting to sketch, and even then the composition involved more than his usual amount of preliminary work and later rewriting. No doubt he was consciously aiming to do his best not only for the English orchestra that requested the work, but also for his mentor Johannes Brahms, whose Third Symphony, performed just a short time before, was both a challenge and an inspiration as Dvořák once again prepared to enter the lists of symphonic composition. Many writers consider the resulting symphony to be Dvořák's greatest single achievement, a work of powerful and varied moods, a nationalistic symphony that offers more than quaint touristy views of peasant dances (a stereotype of the nationalistic schools), that offers, indeed, the highest degree of musical seriousness and refinement.

Once Dvořák began the actual process of sketching, on December 13, 1884, things seem at the outset to have gone fairly quickly, the first movement being outlined in

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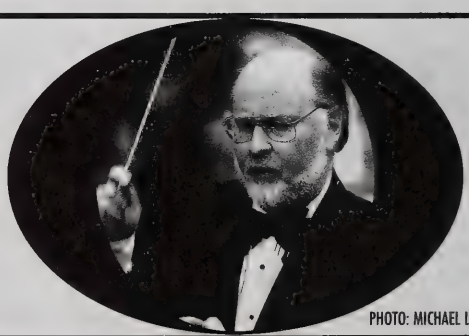


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but five days. By the end of the year he had drafted the slow movement, and the scherzo followed by January 9. The sketch for the finale is undated, but the entire work was finished by March 17, 1885. Still, for all the evident speed with which the symphony was composed, the sketches were only very preliminary versions and required at least one more stage of reworking (now lost) before the composer could begin the full score. The sketch for the finale, in particular, caused him trouble; the pages that survive are incomplete.

Though he mentioned the symphony in progress to various friends all along, his publisher Simrock did not know of its existence until Dvořák wrote to him in February.

> The new symphony has already occupied me for a long, long time, but it must be something respectable for I don't want to let Brahms down after his remark to me: "I imagine your symphony quite different from this one [the preceding symphony, in D major]."

Simrock was not especially impressed, even when the premiere of the symphony in London, under the composer's direction, turned out to be a brilliant success. He insisted that symphonies never earn any money for the publisher and offered Dvořák only 3,000 marks for the work, precipitating an argument that was not settled for months. (What Simrock really wanted—constantly—was ever more sets of Slavonic Dances for piano four-hands: they sold like hotcakes.) Even when the dispute was settled during a personal meeting between publisher and composer, Simrock showed a lamentable lack of sensitivity to the nationalistic sentiment inherent in Dvořák's request that the title be printed in Czech—or at least Czech and German—rather than in German only. He never did understand why the composer objected to having his first name Germanicized as "Anton" on all of his title pages.

When the score was published in the autumn of 1885, Simrock's title page contributed to a long-lasting confusion in the numbering of the Dvořák symphonies. Since it was only the second of his symphonies to appear in print, it was published as "No. 2." But the manuscript described the work as Dvořák's "6th Symphony"—and it was actually his seventh! (He had composed a symphony early on for entry in a competition, and when he was unable to get the score back afterwards, he apparently assumed that the work was lost forever, and numbered his remaining symphonies for the rest of his life as if he had never composed that early first symphony; that score was rediscovered after Dvořák's death, and the standard numbering now follows the order of composition.) The published score bore no dedication—not even to the Philharmonic Society. But Dvořák's manuscript bears a private inscription. After he had heard a pair of stunning performances of the symphony given in Berlin under the direction of Hans von Bülow on October 27 and 28, 1889, the composer pasted a photograph of von



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Bülow to the title page of his score and added the words, "Hail! It was you who brought the work to life!"

Dvořák's enthusiasm for von Bülow's performance was in part caused by the fact that this symphony had been received with scant success on the Continent at its first performance, in Vienna, under Hans Richter. Richter himself had written to the composer expressing his dismay with the reaction of the Viennese audience, then as now among the most conservative to be found in the world. "Our Philharmonic audiences," wrote Richter, "are often—well, let us say, queer. I shan't, however, let that put me off." But Richter noted that the new symphony absolutely required "a dramatically trained conductor—a Wagnerian (Hans Bülow will forgive me!)" to do full justice to its range of mood.*

The symphony opens with a theme of deep Slavic foreboding, lyrical in character but built of motives that could serve as the germ for development. The first page of the final score contains a note in the composer's hand that reveals, "The main theme occurred to me when the festival train from Pest arrived at the State station in 1884." The theme certainly has little of "festival" character, but the train in question (Dvořák was noted for his fondness for locomotives and his familiarity with their schedules) brought dozens of anti-Hapsburg patriots to a National Theater Festival in Prague, so it is not unlikely that the Czech colorations in melody and harmony arose from his patriotic mood. Some of the transitional themes are related to ideas in the *Hussite* Overture, another recent patriotic score composed in memory of the fourteenth-century Czech religious reformer Jan Hus; these, too, no doubt arose from patriotic connections in Dvořák's mind. These stern reflections usher in a rocking, sunny secondary theme that contrasts strikingly with the other material. The concentration of both development and recapitulation make this one of Dvořák's densest symphonic movements in terms of sheer quality of incident.

The Poco adagio begins with a square-cut melodic phrase that comes to its ordained end after eight measures, raising visions of possible theme-and-variations form with a series of starts and stops. But immediately after the statement of that theme, the musical thought opens out to become increasingly chromatic and expressive in a movement filled with wonderful touches of poignancy and colorful elaboration in the orchestral writing.

The scherzo is written in 6/4 time, but from the beginning there is an exhilarating conflict between the two beats per measure of 6/4 (in the accompaniment) and the three beats per measure of 3/2 that the ear perceives in the melody. This is, in fact, a *furiant*, a characteristic Czech dance. Dvořák worked hard at the rhythmic lightness evident throughout this utterly delightful movement, so spontaneous in effect that it is difficult to realize the amount of sketching and rewriting that went into its bubbling effervescence. In stark contrast, the finale begins in a mood of tragedy—starting right from the intense opening phrase, the last three notes of which are repeated to begin a slow, hymnlike march—with vivid themes developed to a majestic close that only turns definitively to the major in the last bars.

—S.L.

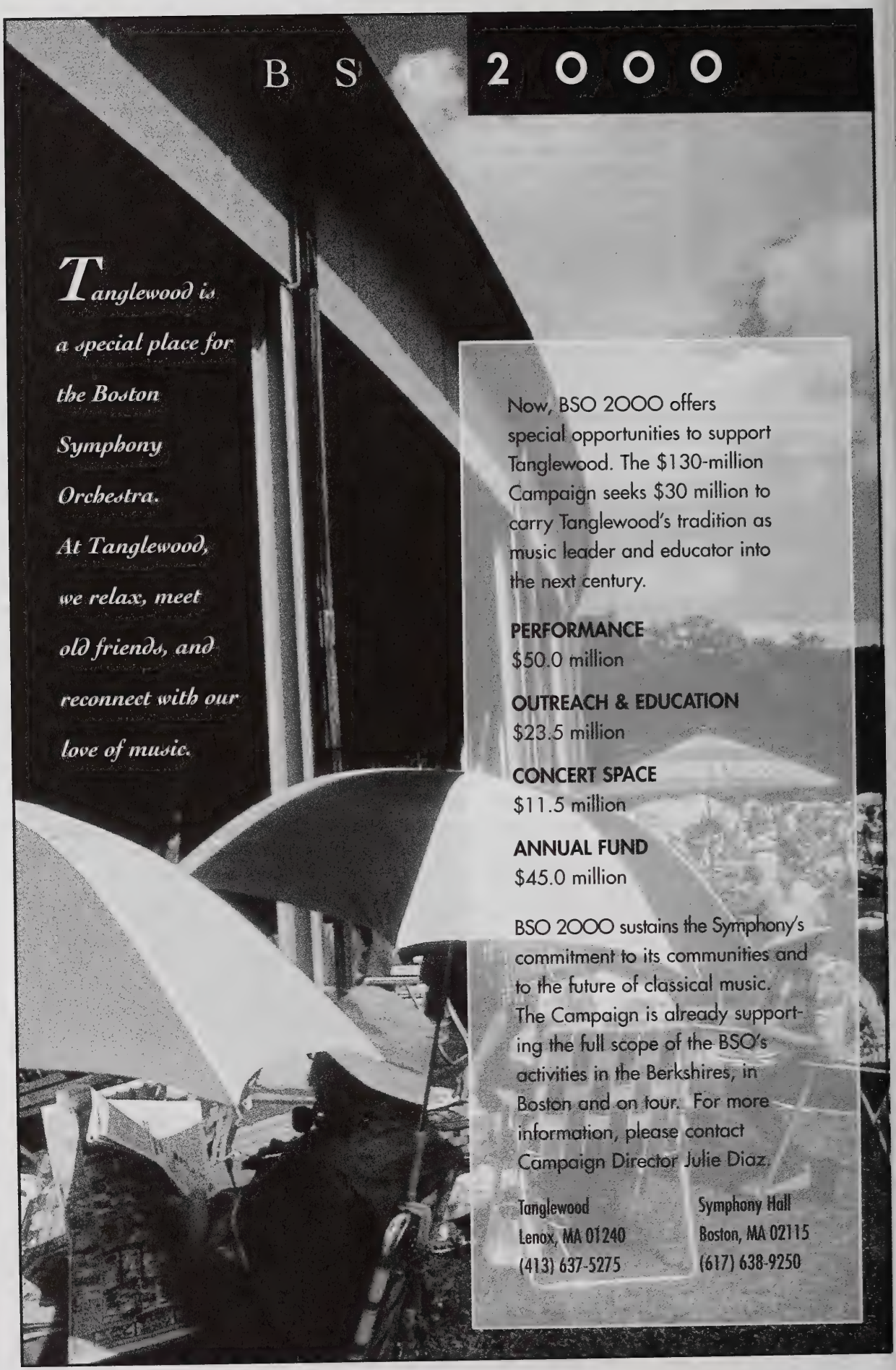
*The reference to forgiveness has to do with the fact that Hans von Bülow had once been one of the closest of Wagner's associates—and conducted the world premieres of *Tristan* and *Meistersinger*—all the while that Wagner was carrying on a not-very-secret affair with his wife Cosima. Indeed, she bore Wagner two children while she was still married to Bülow. Needless to say, after the eventual divorce, Bülow changed camps and became a leading exponent of Brahms rather than Wagner.

GUEST ARTIST

Peter Serkin



American pianist Peter Serkin is acclaimed for his performances with orchestra, as recitalist, as chamber music collaborator, and as recording artist. Mr. Serkin's musical heritage extends back several generations. His grandfather was the violinist and composer Adolf Busch and his father the pianist Rudolf Serkin. In 1958 he entered the Curtis Institute of Music, where he studied with Lee Luvisi, Mieczyslaw Horszowski, and Rudolf Serkin. He also studied with Ernst Oster, Marcel Moyse, and Karl Ulrich Schnabel. In 1959, at twelve, he made his debut at the Marlboro Music Festival, followed by his New York debut that fall; both debuts were conducted by his close friend and colleague Alexander Schneider. Concerto performances with Eugene Ormandy and George Szell followed, and Mr. Serkin has since performed with the world's major symphony orchestras and played chamber music with, among others, Alexander Schneider, Pablo Casals, the Budapest String Quartet, the Guarneri String Quartet, and Tashi, of which he was a founding member. The first pianist to receive the Premio Internazionale Musicale Chigiana, in recognition of his outstanding artistic achievement. Mr. Serkin combines a long-standing and absorbing interest in contemporary music with an ongoing exploration of the standard classical repertoire, bringing a remarkable diversity to his programs, which interweave such composers as Wolpe, Takemitsu, Messiaen, and Peter Lieberson with Bach, Mozart, and Beethoven. The late composer Toru Takemitsu wrote seven works for Mr. Serkin, including *riverrun.* Takemitsu's *Between Tides*, a trio written for Mr. Serkin, Pamela Frank, and Yo-Yo Ma, was premiered in 1993 at the Berlin Festival. Mr. Serkin is acclaimed for his renditions of Mozart sonatas and concertos. With Alexander Schneider and the English Chamber Orchestra he recorded a prizewinning set of the six concertos composed by Mozart in 1784; this was named "Best Recording of the Year" and one of the best recordings of the past two decades by *Stereo Review.* Recent releases featuring Mr. Serkin on the BMG Classics/RCA Victor Red Seal label include "...in real time," a disc of solo works written for him by Lieberson, Knussen, Henze, Berio, Goehr, Takemitsu, and Kirchner; a compilation album of solo Takemitsu piano music, a project conceived by Mr. Serkin following the death of his friend and colleague; three Beethoven sonatas; Bach's *Goldberg* Variations and *Italian Concerto*; Bach's Two- and Three-part Inventions; and a contemporary album featuring music of Webern, Wolpe, Messiaen, Takemitsu, Wuorinen, and Lieberson. Earlier this season Mr. Serkin premiered two new solo piano works composed by Peter Lieberson and Oliver Knussen in memory of Takemitsu. Other engagements this season have included a two-piano recital tour of the United States with András Schiff, solo recitals in the northeastern United States, including a performance at New York's Lincoln Center, a variety of chamber music collaborations with, among others, the Schoenberg Ensemble, the Chamber Music Society of Lincoln Center, and the Guarneri Quartet, and orchestral engagements with the Los Angeles Philharmonic under Oliver Knussen, the Chicago Symphony under Daniel Barenboim, the Philadelphia Orchestra under Christoph Eschenbach, and the London Sinfonietta. Peter Serkin is on the faculties of the Juilliard School, the Curtis Institute of Music, and the Tanglewood Music Center. He has performed frequently with the Boston Symphony Orchestra in Symphony Hall and at Tanglewood since his BSO debut in July 1970; he appeared with the orchestra most recently this past April, as soloist in Takemitsu's *Asterism* and *riverrun* in Boston and New York.


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Violin Concerto in D, Opus 35
- Allegro moderato—Moderato assai
- Canzonetta: Andante
- Finale: Allegro vivacissimo

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INTERMISSION

Symphony No. 5 in E minor, Opus 64
- Andante—Allegro con anima
- Andante cantabile, con alcuna licenza
- Valse. Allegro moderato
- Finale: Andante maestoso—Allegro vivace—
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NOTES

Pyotr Ilyich Tchaikovsky
Violin Concerto in D, Opus 35

Pyotr Ilyich Tchaikovsky was born at Kamsko-Votkinsk, Vyatka province, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He began work on the Violin Concerto at Clarens, Switzerland, in March 1878, completing it on April 11, but on the advice of his brother Modest and his student Yosif Kotek, he took a few more days to replace the original Andante with the present Canzonetta. (The Andante survives as the "Meditation" that opens the set of pieces for violin and piano called "Souvenir d'un lieu cher," Opus 42.) Leopold Auer, to whom the concerto was first dedicated, pronounced it impossible to play, and the first performance was given by Adolf Brodsky at a Vienna Philharmonic concert conducted by Hans Richter on December 4, 1881. On February 11, 1888, in Boston, Bernhard Listemann played the first movement only, with piano accompaniment. The first full performance in the United States was given on January 18, 1889, by Maud Powell, a twenty-year-old violinist from Peru, Illinois, who would later also introduce the Dvořák and Sibelius concertos in this country; Walter Damrosch conducted the New York Symphony. (With Anton Seidel conducting, Miss Powell had played the first movement in New York the previous April.) The concerto entered the repertory of the Boston Symphony on December 1 and 2, 1893, when Timothée Adamowski played the second and third movements only, Emil Paur conducting. Carl Halir, also with Paur, followed his example in 1896, and the orchestra's first complete performances took place on January 26 and 27, 1900, when Alexander Petschnikoff was soloist and Wilhelm Gericke conducted. The BSO's first Tanglewood performance of the concerto took place only on August 4, 1949, with Jascha Heifetz as soloist and Serge Koussevitzky conducting. Kent Nagano led the most recent Tanglewood performance, with Cho-Liang Lin as soloist, on August 15, 1997. In addition to the solo violin, the score calls for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, timpani, and strings.

In his rich and perceptive four-volume biography of Tchaikovsky, David Brown devotes the entire second volume to a narrow span of four years in the composer's life, as indicated by the volume's subtitle: "The Crisis Years, 1874-1878." The crisis was a real one and it had complicated elements, both professional and personal. Its centerpiece was the composer's catastrophic marriage, a step taken in the hope of stopping supposition about his homosexuality. He and his bride had scarcely started off on their honeymoon before the composer recognized the folly of his action. In torment, he ran away to Switzerland to try to forget. It was there that he composed the Violin Concerto.

The marriage was by no means Tchaikovsky's only crisis during those years. At the beginning of the period in question, he had composed a piano concerto for his close friend Nikolai Rubinstein, only to have the pianist declare the work worthless and unplayable. Utterly dismayed, Tchaikovsky finally managed to arrange a performance in far-away Boston—so that if it was a flop, he would not have to be present to hear it himself. Ironically that concerto rather quickly became one of the most popular of all piano concertos. Soon after, Tchaikovsky composed the ballet *Swan Lake*, arguably the finest ballet score of the entire nineteenth century, though it was a failure in its first production, and the composer went to his grave without ever knowing that the world would regard his work as a masterpiece.

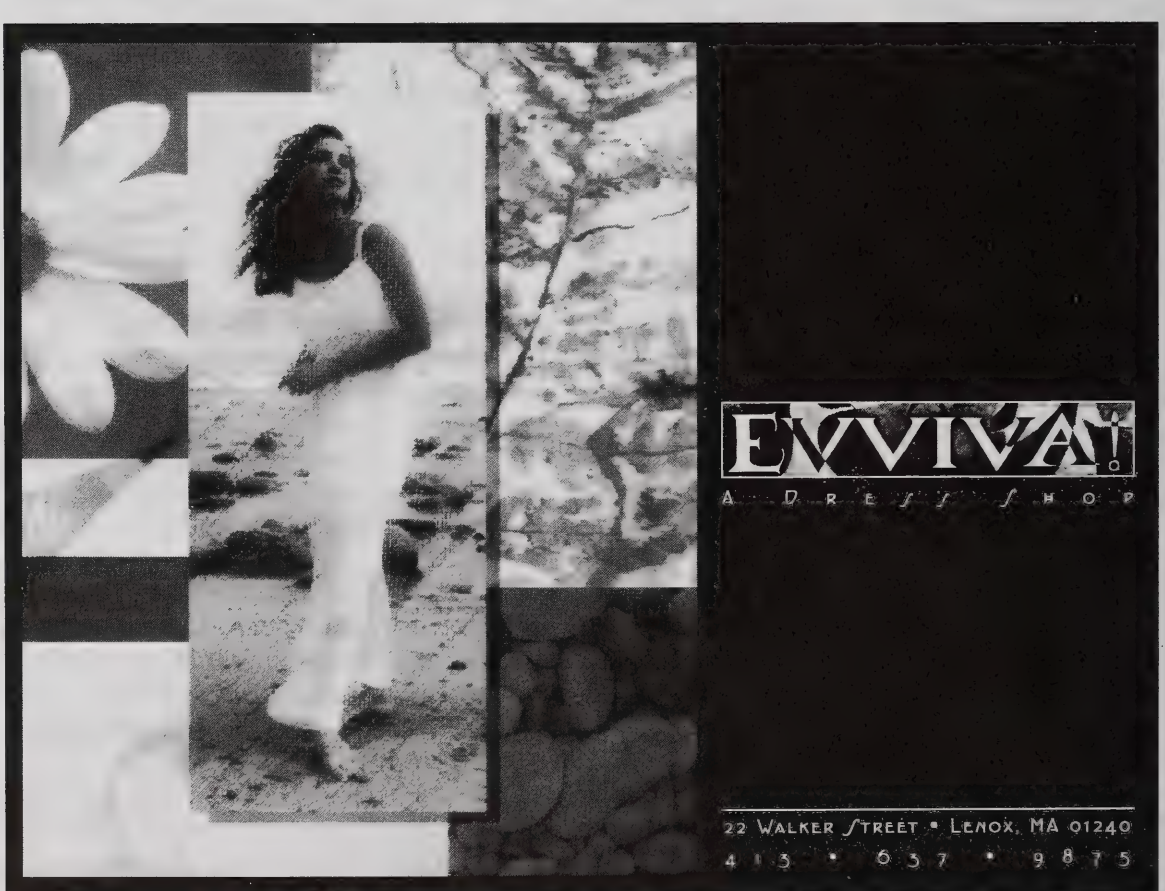
There were some assorted triumphs, though. The Fourth Symphony—deeply etched with his Slavic fatalism—was not only a success, but marked one of the first major works that he composed with the extraordinary patronage of Nadezhda von Meck, who sent him a regular stipend for a dozen years on the strict understanding that they were never to meet. The grateful composer declared that in the future his every note would be composed with an implicit dedication to her.

But in the aftermath of his marriage there was only flight—frantic determination to get away. His wife Antonina was staying at Kamenka with the composer's sister and her husband. Letters passed back and forth between all the members of the family,

with Antonina sometimes making wild charges (such as the one that Tchaikovsky's valet had bewitched him into hating her), sometimes expressing hope for a reconciliation, despite Tchaikovsky's repeated insistence that such a thing could never be. He spent some months in Italy, where several of his brothers joined him, and he gradually grew calmer in the contemplation of Italian art and the Italian countryside. But financial necessity forced him to find a cheaper place to stay, and on March 9, 1887, he arrived in Clarens, Switzerland. He quickly telegraphed his student, friend, and possible lover, the violinist Yosif Kotek, who was then in Berlin, to inform him of the change of address. On the thirteenth he began a piano sonata, his first act of composition since the wedding. The next day Kotek arrived in Clarens. Within a few days, Tchaikovsky abandoned the piano sonata, which was not going well. Within a day or two, he and Kotek played through Lalo's *Symphonie espagnole*, which, in spite of its title, is a violin concerto. His interest in this piece (he noted that it had "a lot of freshness, lightness, of piquant rhythms, of beautiful and excellently harmonized melodies") may well have turned his own mind in the direction of a violin concerto. He liked the way that Lalo

> does not strive after profundity, but carefully avoids routine, seeks out new forms, and thinks more about musical beauty than about observing established traditions, as do the Germans.

Perhaps this experience persuaded him to give up the sonata entirely and turn to a concerto, particularly since he had a violinist at hand to give him technical advice about the solo part. On March 17 he began the new piece and discovered to his delight that—unlike the piano sonata—it went easily. In just eleven days he sketched the entire concerto. The composer's brother Modest and Kotek expressed reservations about the slow movement, though they were enthusiastic about the two outer movements. Upon consideration, Tchaikovsky agreed with them, and on April 5 he replaced the original slow movement with a new piece. The enthusiasm of all three men was so



great that Tchaikovsky finished the orchestration, too, in short order. By April 11 the concerto was complete.

Now, however, he was in for another professional crisis—a repetition of his experience with the First Piano Concerto. He dedicated the new work to Leopold Auer, hoping naturally that he would play the first performance, which was, in fact, advertised for March 22, 1879. The work had already been published, and Auer regretted (so he wrote thirty years later) that he had not been consulted before the work had been fixed in print. Auer is supposed to have declared the work to be "unplayable," though he later defended himself by explaining that he meant only that, as written, some of the virtuoso passages would not sound as they should.

In any case, Tchaikovsky was deeply wounded. Kotek himself declined to play the work in Russia. Two years later Tchaikovsky learned from his publisher that Adolf Brodsky had learned the piece and was planning to play it in Vienna. That performance, which took place at the end of 1881, called forth one of the most notorious reviews by Vienna's conservative music critic Eduard Hanslick. Tchaikovsky never got over it; to the end of his life he could quote it by heart.

> The Russian composer Tchaikovsky is surely no ordinary talent, but rather, an inflated one, obsessed with posturing as a genius, lacking discrimination and taste.... The same can be said for his new, long, and ambitious Violin Concerto. For a while it proceeds soberly, musically, and not mindlessly, but soon vulgarity gains the upper hand and dominates until the end of the first movement. The violin is no longer played; it is tugged about, torn, beaten black and blue....The Adagio is well on the way to reconciling us and winning us over, but it soon breaks off to make way for a finale that transports us to the brutal and wretched jollity of a Russian church festival. We see a host of savage, vulgar faces, we hear crude curses, and smell the booze. In the course of a discussion of obscene illustrations, Friedrich Vischer once maintained that there were pictures which one could see stink. Tchaikovsky's Violin Concerto for the first time confronts us with the hideous idea that there may be compositions whose stink one can hear.

Hanslick, sitting in Vienna, found Russia, and everything Russian, as represented in Tchaikovsky's music, to be uncivilized. How ironic that, among his contemporaries, Tchaikovsky was regarded as the westernized Russian, the one who had spurned the truly nationalistic approach of "The Five." In any case, we have trouble today locating the "stink" in this music. For nearly a century it has simply been one of the four or five most popular violin concertos in the literature, which is answer enough to Hanslick.

—Steven Ledbetter

Pyotr Ilyich Tchaikovsky
Symphony No. 5 in E minor, Opus 64

Tchaikovsky began his Fifth Symphony in May 1888 and completed it on August 26. The composer himself conducted the premiere in St. Petersburg on November 26, 1888. Theodore Thomas introduced the symphony to America at a concert in New York on March 5, 1889. The first Boston Symphony performances were conducted by Arthur Nikisch on October 21 and 22, 1892. Serge Koussevitzky led the orchestra's first Berkshire Festival performance on August 16, 1936. Robert Spano led the most recent Tanglewood performance on August 22, 1997. The score calls for three flutes (third doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, and strings.

By 1888, when Tchaikovsky composed the Fifth Symphony, he was far from being the hypersensitive artist—virtually a neurotic cripple—of popular biography. To be sure, he had gone through a major emotional crisis ten years earlier, brought on by his ill-advised, catastrophic marriage (undertaken partly in an attempt to "overcome" his homosexuality, and partly out of genuine sympathy for the woman, whose evident devotion to him reminded him closely of the character Tatyana in Pushkin's poetic

novel *Eugene Onegin*, which he had turned into an opera not long before). But the crisis owed just as much to a series of artistic setbacks as it did to problems in his personal life. The composer's own brother Modest described the Tchaikovsky of 1878 as "nervous and misanthropic," but declared that he "seemed a new man" by 1885. The masterly achievement of the Fourth Symphony, premiered in 1878, had marked the end of the real crisis. In the decade that followed, Tchaikovsky had composed the Violin Concerto, the three orchestral suites, *Manfred*, four operas, his piano trio, and much else—hardly a sign of inability to deal with life's pressures! With the consolidation of his reputation as a composer, he had even managed to overcome, to a degree, his earlier panic at the thought of having to conduct. Indeed, his confidence was such that, when demands were made for changes in his opera *The Sorceress*, he was able to write, "I find *The Sorceress* an opera that has been properly and seriously written, and if the public does not like it, so much the worse for the public."

Tchaikovsky's decision to write a symphony again after ten years was an overt expression of his willingness to tackle once more the largest and most demanding musical form of his day. He began the Fifth in May 1888, shortly after returning from a successful European tour. By the beginning of July he had finished the draft and started the orchestration, completing the full score in August. The premiere, which took place in St. Petersburg that November, was a success, though critics questioned whether the Fifth Symphony was of the same caliber as the Second and Fourth.

In March 1889 Tchaikovsky went to Hamburg for the German premiere. There he found Brahms staying in the same hotel and was gratified to learn that the German composer had remained an extra day in Hamburg just to hear the first rehearsal of his new work. The two composers had lunch after the rehearsal "and quite a few drinks," Tchaikovsky wrote to his brother Modest. "Neither he nor the players liked the finale, which I also think rather horrible." But his negative mood was soon dispelled. A week later the composer wrote, "The players by degrees came to appreciate the symphony more and more, and at the last rehearsal they gave me an ovation. The concert was

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also a success. Best of all—I have stopped disliking the symphony." Later he wrote even more positively, "I have started to love it again."

Certainly audiences have loved the symphony for nearly a century for its warmth, its color, its rich fund of melody. Tchaikovsky always wrote music with "heart," music with an underlying emotional significance, though he was wary of revealing that meaning publicly, preferring to let the listener seek it personally. Still, for his own use, before starting in on the composition, he planned a rough program for the first movement—but, characteristically, he kept these notes entirely private, so that the music might make its own case. Still his first ideas are highly suggestive:

> Introduction. Complete resignation before Fate, or, which is the same, before the inscrutable predestination of Providence. Allegro (I) Murmurs, doubts, plaints, reproaches against xxx. (II) Shall I throw myself into the embraces of faith???

We can find here some hint as to the composer's ideas, his emotional condition, at the beginning of the Fifth Symphony. The mysterious "xxx" may refer to the same thing usually discussed in his diary as "Z" or "That"—namely his homosexuality, the central emotional problem of his life. The program for the first movement and the music of the symphony as a whole suggest a philosophical acceptance of his nature, coming by the finale to the realization of some peace of mind, an acceptance that evidently worked itself out in his life as well.

The first movement opens with a motto theme that might be identified with "Providence," if only because it is somewhat less assertive than the "Fate" theme of the Fourth Symphony. The motto features a dotted rhythmic figure in the clarinet, supported by a plagal harmony suggesting resignation. ("Plagal" harmony, alternating the tonic [I] and subdominant [IV] chords, is most familiar in the "Amen" cadence heard at the ends of hymns; there, too, the character of resignation, of acceptance, is prominent ["Amen," after all, means "so be it" in Hebrew]). This idea recurs, in some form or other, in each of the symphony's four movements.

The soft, somber tread of this introduction yields to a syncopated little tune in the clarinets and bassoons—over plagal harmonies—answered by variants of the same material and sudden fortissimo outbursts. At a moment of sudden quiet, a new theme rises expressively in the strings (with a delicate answer in the woodwinds), to be repeated with the instrumentation reversed. Using Tchaikovsky 's preliminary plan as a guide, one might be tempted to pinpoint the "murmurs," the "reproaches," the "embrace of faith" in the various sections; but though Tchaikovsky insisted on the expressive character of his work, it is equally misleading to try to read too much beyond a certain emotional quality into a movement or a phrase. What, for instance, of the intense, soaring theme that is yet to come?

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The second movement contains one of the most famous instrumental solos ever written, an ardent song for the horn, with an important pendant for oboe. The opening is marked by emotional intensity, calling for subtle adjustments to the tempo every few measures. The contrasting middle section seems more objective at first, but it soon builds to a feverish climax dramatically interrupted by the motto theme blared out by the full orchestra. Traditionally the third movement of a symphony is in some sort of dance meter, usually in triple time. Berlioz is one of the few composers to have anticipated Tchaikovsky in writing a full-scale waltz, so evocative of the ballet, and even his example does not surpass this one in grace and breadth.

The finale is perhaps the most problematic movement of the symphony; Tchaikovsky was at best ambivalent about it, and others have pointed out the prime weakness of what has otherwise been a most effective use of the motto theme throughout the symphony: having just heard a reminder of the motto, understated and threatening, at the end of the waltz movement, we suddenly encounter it at the opening of the finale, noble and firm in E major, as if the earlier minor mode had simply been an accident. There is no hard-won battle of major over minor here, as in Beethoven's Fifth Symphony (and evident model for this symphony), or even in Tchaikovsky's own Fourth Symphony of a decade earlier. The victory seems, at the beginning, too easily won. Fortunately, the motto and its development soon give way to the main formal structure of the movement with a vigorous, slashing chordal theme in the strings and a broader melody in the woodwinds; the motto leads off the development section ever more forcefully (in C major), though the development thereafter continues working out the other themes. Following the recapitulation, Tchaikovsky builds a massive climax using only the rhythm of the motto and harmonic intensification leading to a grand pause. This is a dangerous moment: the pause has misled careless listeners (unaware that Tchaikovsky has not yet returned to the home key) to assume that silence is a signal for applause. but it is, in fact, the signal for the final appearance of the motto, which now returns in a grand apotheosis of marching chords and swirling



woodwind figures with a rich counterpoint in the brass instruments. The final strain of the coda is a new statement of the nervously syncopated little tune from the first movement, now ringing out with glorious assurance as a majestic trumpet fanfare in the major key—a triumph of sorts, if only by overstatement.

The suspense and tensions of the earlier movement have been overcome by putting on a bold front. Many commentators have complained that the last movement is, in some respects, a "sell-out," that the musical progress has not really earned the triumphant ending. Brahms was only one of the doubters, and Tchaikovsky—in certain moods, anyway—did not disagree. He knew at heart that he was whistling in the dark—but it is a brave whistle for all that.

—S.L.

GUEST ARTIST

Itzhak Perlman



Itzhak Perlman's unique combination of talent, charm, and humanity is recognized by audiences throughout the world, as is the irrepressible joy of music-making that he communicates. In 1986 President Reagan recognized these qualities when he honored Mr. Perlman with a "Medal of Liberty." Born in Israel in 1945, Mr. Perlman completed his initial training at the Academy of Music in Tel Aviv; an appearance on "The Ed Sullivan Show" in 1958 brought him to international attention. Following studies at the Juilliard School with Ivan Galamian and Dorothy DeLay, Mr. Perlman won the Levintritt Competition in 1964; since then he has appeared with every major orchestra, and in recitals and festivals throughout the world. In April/May 1990 he was part of the Israel Philharmonic's history-making first visit to the Soviet Union. In December 1994 he joined that same orchestra for its first visits to China and India. In December 1990 he participated in a gala Leningrad performance celebrating the 150th anniversary of Tchaikovsky's birth. In December 1993 he joined Seiji Ozawa and the Boston Symphony Orchestra for a gala Dvořák concert in Prague, later issued by Sony Classical on compact disc and home video; following the PBS broadcast of that concert, Messrs. Perlman and Ozawa received Emmy awards for "Individual Achievement in Cultural Programming." The violinist has also collaborated with John Williams and the Boston Symphony Orchestra performing the violin solos for Steven Spielberg's Academy Award-winning film, *Schindler's List.* Mr. Perlman's best-selling recordings—on Angel/EMI, Deutsche Grammophon, London/Decca, CBS Masterworks/Sony Classical, Erato/Elektra International Classics, and RCA/BMG Classics—have won fifteen Grammys. Recent releases include "The American Album," a Grammy-winning recording of works by Barber, Bernstein, and Foss with Seiji Ozawa and the Boston Symphony; the Beethoven Triple Concerto with Daniel Barenboim, Yo-Yo Ma, and the Berlin Philharmonic; "Bits and Pieces," a disc of short violin pieces with Samuel Sanders; and a collaboration with pianist Oscar Peterson, guitarist Herb Ellis, bassist Ray Brown, and drummer Grady Tate in some of the great jazz classics. Throughout 1995, on the occasion of Mr. Perlman's fiftieth birthday, EMI honored him as "Artist of the Year" with the release of a twenty-one-disc set entitled "The Itzhak Perlman Collection." The release of that set coincided with "The Definitive Perlman Experience," in which he performed seven concertos in four concerts at London's Royal Festival Hall in June of that year. The Emmy-winning PBS television special "In the Fiddler's House" was the third of Mr. Perlman's television specials to win that award. Filmed in Poland in 1995, this Klezmer music program has since been released in audio and home video formats. A national tour of "In the Fiddler's House" took place in the summer of 1996 before capacity audiences, including stops at the Ravinia, Saratoga, Wolf Trap, and Great Woods festivals, the Mann Music Center in Philadelphia, and Radio City Music Hall in New York. A second recording of klezmer music was subsequently released by EMI, and Mr. Perlman offered a similar klezmer program at Tanglewood last summer. Numerous publications and institutions have paid tribute to Itzhak Perlman as artist and humanitarian; he has entertained and enlightened millions with his appearances on television; his devotion to the cause of the handicapped and disabled is an integral part of his life. Mr. Perlman has performed regularly with the Boston Symphony Orchestra since 1978, including annual appearances at Tanglewood since 1984.

Yefim Bronfman



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Sunday, July 12, at 2:30

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RIMSKY-KORSAKOV — Introduction and Wedding March from the opera *Le Coq d'or*

PROKOFIEV — Piano Concerto No. 2 in G minor, Opus 16
Andantino—Allegretto—Andantino
Scherzo: Vivace
Intermezzo: Allegro moderato
Finale: Allegro tempestoso

YEFIM BRONFMAN

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RACHMANINOFF — *Symphonic Dances,* Opus 45
Non allegro
Andante con moto (Tempo di valse)
Lento assai—Allegro vivace

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NOTES

Nikolai Rimsky-Korsakov
Introduction and Wedding March from the opera *Le Coq d'or*

Nikolai Rimsky-Korsakov was born in Tikhvin, Novgorod government, on March 18, 1844, and died in Lyubensk, St. Petersburg government, on June 21, 1908. He composed the opera Zolotoy petushok *("The Golden Cockerel," most frequently referred to by its French title,* Le Coq d'or*) from October 15, 1906, to September 13, 1907; it was produced in Moscow on October 7, 1909, after the composer's death. But some parts of the work were performed before the complete production, the Introduction and Wedding March being introduced on February 29, 1908, in a concert under the direction of F.M. Blumenfeldt. Pierre Monteux introduced the Introduction and Wedding March to BSO audiences on April 16 and 17, 1920. Monteux later gave the BSO's first Tanglewood performance, on July 19, 1959. The orchestra's most recent Tanglewood performance took place on July 19, 1969, under Erich Leinsdorf. The Introduction is scored for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, two trumpets in C, trumpet in F, three trombones, tuba, timpani, cymbals, chimes, celesta, two harps, and strings. The Wedding March, from the third act, calls for the same instrumentation without the harps, but with a change of percussion to timpani, triangle, side drum, cymbals, and bass drum.*

Though we rarely have an opportunity to appreciate the fact in this country, Rimsky-Korsakov was a fairly successful composer of operas, turning out a dozen large musical-dramatic works over a period of nearly forty years. Some of these underwent extensive revision and exist in several versions. The only one that is fairly well known in this country is his last completed opera, *The Golden Cockerel*, a satire with a fairy-tale setting. Its production was delayed by the censors owing to its "cartoonish mockery of authority," as Richard Taruskin describes it in The New Grove Dictionary of Opera, at



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a time when the government was increasingly uneasy about criticism. What most touched the nerves of the censors was the fact that the leading character, King Dodon, was a lazy autocratic ruler who engaged in idiotic wars. The Russian humiliation in the Russo-Japanese War of 1905 and the abortive, short-lived revolutionary uprisings that followed it brought some reform, though, as events proved a dozen years later, it was too little and too late.

The success of the opera outside of Russia is owing to Serge Diaghilev, who mounted the work in Paris in 1914 (which is why its French name is best-known even in the United States). The fairy tale element, with its magic bird, proved to be a significant model for the first stage work of Rimsky-Korsakov's greatest pupil, Igor Stravinsky, whose youthful short opera *The Nightingale* has marked similarities to *The Golden Cockerel.* The plot need not detain us here, except to note that the title figure is a magic bird that is supposed to sound an alarm whenever the borders of King Dodon's realm are threatened with attack.

The Introduction opens with a trumpet phrase that turns out to be the warning cry of the Golden Cockerel, though, ironically, it is played by *two* trumpets, both of which are muted—thus undoing the essential purpose of a trumpet fanfare, which is to provide a loud, clear signal. So from the very beginning of the opera we are presented with musical caricature. The Introduction runs directly into the opening scene. For concert purposes it is often connected with the extended processional from the opening of the third act, in which King Dodon returns from the field of battle with a new bride, the mysterious and exotic Queen Shemakha. This is one of several passages in the score in which, for humorous or satirical purposes, Rimsky quotes fragments of tunes that would have been known to a Russian audience at the time, here a common tavern song.

—Steven Ledbetter

Sergei Prokofiev
Piano Concerto No. 2 in G minor, Opus 16

Sergei Sergeyevich Prokofiev was born in Sontsovka, in the Ekaterinoslav district of Russia, on April 23, 1891, and died in Moscow on March 5, 1953. He composed his Second Piano Concerto in 1912-13, performing the solo part in the first performance, which took place at Pavlovsk on August 23, 1913, under the conductor Aslanov. The original score was, according to Philip Hale, lost when the composer's apartment "was confiscated [requisitioned?] by decree of the Soviet government," but sketches of the piano part were saved, and Prokofiev used these to reconstruct the work, while at Ettal, in Bavaria, in 1923. This revised version was first performed in Paris on May 8, 1923, with Prokofiev again as soloist and Serge Koussevitzky conducting. The same pair gave the first American performances at Boston Symphony Orchestra concerts on January 31 and February 1, 1930. Jorge Bolet was soloist for the first Tanglewood performance of this concerto on August 5, 1951, under Eleazar de Carvalho's direction; Horacio Gutiérrez was soloist for the most recent Tanglewood performance, on August 27, 1994, under Yuri Simonov's direction. In addition to the solo part, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, three trombones and tuba, two trumpets, timpani, tambourine, side drum, cymbals, bass drum, and strings.

During the ten years he spent at the St. Petersburg Conservatory, the young Prokofiev developed his own piano playing to a remarkable degree of brilliance and turned out in quick succession his first two piano concertos. The premiere of his First Concerto had given him a taste of what it was like to be somewhat controversial, to be discussed by the leading critics in both St. Petersburg and Moscow. There was something of a furor, and Prokofiev astutely used the excitement when, in his final year at the conservatory (1913-14), he aimed for the Rubinstein Prize, the top piano award offered by the institution, choosing as his competition piece not a classical concerto but

his own work, even going to the extent of having the score printed for the occasion! (He won the prize, though the judges were not unanimous.)

By this time Prokofiev had already completed and performed his Second Concerto, which, according to one critic, left its listeners "frozen with fright, hair standing on end." Actually, many of them seem to have been ready for such a reaction even while on their way to the performance, which took place in the slightly out-of-the-way town of Pavlovsk. The critics came out from St. Petersburg in force, sensing the kind of event that sells newspapers. The reviewer in the *Petersburgskaya Gazeta* wrote:

> The debut of this cubist and futurist has aroused universal interest. Already in the train to Pavlovsk one heard on all sides, "Prokofiev, Prokofiev, Prokofiev." A new piano star! On the platform appears a lad with the face of a student from the Peterschule [a fashionable school; it should be remembered that the composer was just twenty-one]. He takes his seat at the piano and appears to be either dusting off the keys, or trying out notes with a sharp, dry touch. The audience does not know what to make of it. Some indignant murmurs are audible. One couple gets up and runs toward the exit. "Such music is enough to drive you crazy!" is the general comment. The hall empties. The young artist ends his concerto with a relentlessly discordant combination of brasses. The audience is scandalized. The majority hisses. With a mocking bow, Prokofiev resumes his seat and plays an encore. The audience flees, with exclamations of: "To the devil with all this futurist music! We came here for enjoyment. The cats on our roof make better music than this."

Of course, we can't be positive that the audience in Pavlovsk heard the piece as we know it today, since the manuscript was lost and had to be reconstructed ten years later on the basis of the solo piano part, but on the whole it seems likely that any changes were relatively minor. Thus, we are rather bemused—not to say astonished—at the vehemence of the early reaction. Certainly there are moments in the score that might raise eyebrows, but there are also wonderful lyric ideas, delicate colors, and accessibly elementary harmonies, with varied passages of rich pianistic elaboration.

Prokofiev's beginning is about as atypical as one can imagine: instead of dramatic fireworks between opposing forces (piano and orchestra), a gentle introductory phrase in the muted strings (pizzicato) and clarinets ushers in Chopinesque figuration in the pianist's left hand, supporting a long, delicate melody in the right. A faster, marchlike section brings in the acerbic, witty, piquant side of Prokofiev, culminating in an extended solo that is not a cadenza—more or less irrelevant to the musical discourse—but a continued working out of its issues, though the soloist completely takes over until the climactic return of the orchestra and a pianissimo recollection of the opening.

The scherzo is a relentless *moto perpetuo* in which the soloist has unbroken six-

The Koussevitzky-Prokofiev Connection

On Sunday, July 12, at the Tanglewood Music Store adjacent to the Glass House at the Main Gate, Harlow Robinson will sign copies of his new book, *Selected Letters of Sergei Prokofiev*, a volume of previously unpublished Prokofiev correspondence newly translated and edited by Mr. Robinson, with an entire chapter devoted to correspondence between the composer and Serge Koussevitzky. Mr. Robinson will sign copies of his book from 1:30 p.m. until concert time, during intermission, and immediately following the day's Boston Symphony performance.

A regular contributor to the *New York Times*, *Opera News*, and NPR's "Performance Today," Harlow Robinson lectures frequently for the Boston Symphony, the Metropolitan Opera, and the New York Philharmonic. His previous books include *Sergei Prokofiev: A Biography* and *The Last Impresario: The Life, Times, and Legacy of Sol Hurok.* Mr. Robinson is Chair of the Department of Modern Languages at Northeastern University.

teenths played by both hands in octave unison throughout, while the orchestra supplies color and background in a sardonic mood. In the Intermezzo, the orchestra suggests a dark, heavy march (with many repetitions of a four-note bass figure hinting at a passacaglia); over this the piano cavorts with figures alternately delicate and forceful.

The finale brings on the traditional opposition between forces, with the soloist attempting to overwhelm the orchestra now with fleet brilliance, now with full-fisted chords. This does not, however, preclude a surprisingly tranquil contrasting passage begun by clarinets and violas, but carried on at some length by the unaccompanied piano, sounding like a Russian folk melody. This melody is the subject of much further discussion, growing more energetic and lively, eventually—after another extended solo passage, here more like a traditional cadenza—reappearing embedded in the rhythmic orchestral material that brings the concerto to its breathtaking close.

—S.L.

Sergei Rachmaninoff
Symphonic Dances, Opus 45

Sergei Vasilievich Rachmaninoff was born in Semyonovo, Russia, on April 1, 1873, and died in Beverly Hills, California, on March 28, 1943. He composed his Symphonic Dances at Orchard Point, Long Island, during the summer of 1940 and completed the orchestration between August 10 and October 29, 1940, during his fall concert tour. The score is dedicated to the Philadelphia Orchestra and conductor Eugene Ormandy, who gave the first performance on January 3, 1941. The Boston Symphony Orchestra first played this music in October 1974 under Seiji Ozawa's direction, including performances in Boston and at Carnegie Hall. Charles Dutoit led the BSO's only previous Tanglewood performance, on August 10, 1991. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, alto saxophone, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, harp, piano, timpani, triangle, tambourine, bass drum, side drum, tam-tam, cymbals, xylophone, bells, glockenspiel, and strings. The saxophonist at this performance is Kenneth Radnofsky.

Most of Rachmaninoff's activity in his last years was devoted to concertizing as a pianist and committing his works to records. After completing the Third Symphony in 1936 he did little original composition, though he spent some time revising a movement of his older choral work *The Bells* and reworking parts of the Third Symphony. Only in 1940 did he compose a new work, one that proved to be his last. Oddly enough, though he had spent a good part of his time in this country from as early as 1918, the *Symphonic Dances* was the first score actually composed here. Previously he had retreated during summer breaks from his exhausting concert tours to a villa near Lucerne, Switzerland, and he composed his *Corelli* Variations (for piano solo), the *Rhapsody on a Theme of Paganini,* and the Third Symphony in that idyllic locale. The outbreak of war in 1939 had caused Rachmaninoff to leave Europe for the last time and to settle first on Long Island and later in the still-salubrious air of Beverly Hills.

As with so many of his compositions, the *Symphonic Dances* caused him a great deal of anxiety, but he finished the main work of composition rather quickly. When, on August 21, 1940, he first announced completion of the score to its dedicatee Eugene Ormandy, it bore the title "*Fantastic Dances.*" Rachmaninoff added that the beginning of his concert tour would probably delay completion of the orchestration. Still, he managed to complete the score in time for a Philadelphia performance that season. By then he had changed the name to *Symphonic Dances,* which is fully appropriate given the scope and richness of the score. Rachmaninoff's original intention had been to give the three movements the titles "Midday," "Twilight," and "Midnight" (possibly intended as an analogy with youth, maturity, and death), but these did not survive the process of orchestration, and he eventually settled on the tempo designations alone.

Even before giving Ormandy a look at the score, Rachmaninoff played part of it for the choreographer Leonid Fokine, in the expectation that Fokine might use the

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work for a ballet, as he had already done with the *Rhapsody on a Theme of Paganini.* Fokine wrote Rachmaninoff of his reactions on September 23, the day after his preview, on the basis of this partial hearing of the music on the piano:

> Though I'm a poor musician and I don't grasp everything immediately, the music has caught me up and I feel that I have mastered all that you played and that I can guess the whole. Perhaps fragments, with a few words, sneak into the head better than a harmonious and unbroken performance. Before the hearing I was a little scared of the Russian element that you had mentioned, but yesterday I fell in love with it, and it seemed to be appropriate and beautiful.

The intended collaboration came to nothing, however. Fokine died the following August without creating the ballet. And Rachmaninoff's reaction was bitter in expressing the loss of the giants of his generation in Russian culture: "Chaliapin, Stanislavsky, Fokine—this was an epoch in art. Now all are gone! And there's no one to take their place. Only trained walruses are left, as Chaliapin used to say."

Rachmaninoff decided to write in the first movement an extended part for saxophone, an instrument for which he had never written before. Concerned to choose the proper member of that family of instruments, he consulted his friend Robert Russell Bennett, best known as Broadway's leading orchestrator for four decades or more, the man who created the "sound" of the Rodgers and Hammerstein musicals, among many others. Bennett's recollections give us a charming and unusual glimpse at the usually sombre and dour Rachmaninoff:

> At that time he played over his score for me on the piano and I was delighted to see his approach to the piano was quite the same as that of all of us when we try to imitate the sound of the orchestra at the keyboard. He sang, whistled, stamped, rolled his chords, and otherwise conducted himself not as one would expect of so great and impeccable a piano virtuoso.

Another musician offered professional advice of a different sort. Rachmaninoff, a pianist and not a string player, customarily asked for the professional advice of a violinist with regard to the bowings in the string parts. In the case of the *Symphonic Dances*, the bowings were prepared by one of the greatest of violin virtuosi, Fritz Kreisler.

The premiere performance was reasonably successful—enough so that Ormandy and the players wrote a letter of gratitude to the composer—but a repetition in New York soon after was critically panned. The accessibility of the score argued against it in an environment more attuned to novelty, and the phrase "a rehash of old tricks" used by one reviewer was characteristic of the views that put a cloud over the work for a number of years. Rachmaninoff was hurt that Ormandy and the Philadelphia Orchestra did not choose to record this new score, though they had been committing

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to disc virtually all of his earlier works for orchestra. Only recently has the work begun to emerge again into the repertory. It is a change that has come about concurrent with a general reevaluation of Rachmaninoff's work as a whole, with the recognition that his music offers much of interest despite its conservative cast. Generally regarded as a reactionary in a world dominated by the new ideas of Stravinsky's neo-Classicism on the one hand and Schoenberg's twelve-tone technique on the other, Rachmaninoff has, until recent years, been largely written off by the musical intelligentsia. Times are changing, though, and his star is rising again. At least we can now begin to assess his contribution without fighting our way through a battlefield of entrenched avant-gardists. It is particularly instructive to compare the sarcastic, denigrating article on the composer in the fifth edition (1955) of Grove's Dictionary of Music and Musicians with the much more informative and balanced contribution in The New Grove Dictionary (1980). One would hardly guess that the two articles were about the same composer!

Like so much of his music, the *Symphonic Dances* contains some references to the chants of the Russian Orthodox church, and it quotes the Roman Catholic *Dies irae* melody as well, a tune used by Rachmaninoff probably more frequently than by any other composer in the history of music. The score also gave the composer an opportunity to come to terms with the most catastrophic failure of his life—and this coming-to-terms was, in his mind, an entirely private affair, one that he did not expect us ever to recognize. The premiere of his First Symphony in 1897 under the baton of Alexander Glazunov—reputedly drunk at the time—must have been indescribably bad, to such an extent that the manuscript was put aside for revisions (which Rachmaninoff never made) and then apparently lost in the Russian Revolution. Only two years after his death did the orchestral parts turn up in the Leningrad Conservatory; this made possible the copying of the score in full and a new performance—only the second that the work had received. The failure of the symphony at its premiere had so deeply affected Rachmaninoff that he gave up composing entirely for several years;

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only after extensive therapy and hypnosis did he undertake the composition of one of his most successful works, the Second Piano Concerto. Evidently he still recalled his greatest failure in 1940, since the coda to the first movement of the *Symphonic Dances* quotes the first theme of his First Symphony, music that he was sure no one would ever hear again—only he turned the darkly somber melody into something altogether more resigned, as if all that he had produced in the meantime had somehow laid to rest the bogey of that first bitter failure.

A brief introduction hints at the most prevalent rhythm of the first movement before presenting one of the two main themes in the orchestra's aggressive block chords. Immediately the principal material, built on a descending triad in a characteristic rhythm (two sixteenth-notes as pickup to an eighth-note), begins its elaboration, through varied harmonies and orchestral colors. It dies away almost in a reversal of the introduction, and the middle section begins wonderfully with woodwinds alone: oboes and clarinets set up a gently rocking figure that becomes the background to a ravishing melody in the alto saxophone. It is repeated with orchestral dress of a different color when violins and strings begin the melody in octaves with sweetly percussive articulations from the piano and harp. The return to the opening material comes by way of a developmental passage based on the principal themes of the opening. These are elaborately developed in the home key of C minor ending in C major; here begins the coda, in which Rachmaninoff converts a dark, chantlike theme from his failed First Symphony into something altogether consoling in the major, a broad melody in the strings against brightly kaleidoscopic figures elsewhere in the orchestra. This single recollection suffices, and the movement ends with another version of its introductory material in a dying fall.

Though written in 6/8 time, the second movement is a waltz, but not one of those lilting carefree Viennese waltzes that seduces the listener into *joie de vivre*; it is altogether more melancholy. After a motto figure in stopped horns and muted trumpets, eerie flourishes in flute and clarinet, and a fiddler's warm-up in the solo violin, the waltz proper begins. It is oddly chromatic, turning strange melodic corners. When the violins take up the theme in parallel thirds (a technique characteristic of the most sugary romantic waltzes), we hear that the sweetness has turned to vinegar. These waltzes are not festive, but resigned and anxious by turn. They recall the end of an era—much as Ravel's *La Valse* does, and as Stephen Sondheim was later to do in his waltz score to *A Little Night Music*, the harmonic turns of which recall Rachmaninoff's waltz etched in acid.

The last movement draws on two of Rachmaninoff's favorite sources for thematic inspiration: the chant of the Russian Orthodox liturgy, and the *Dies irae* melody of the

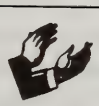
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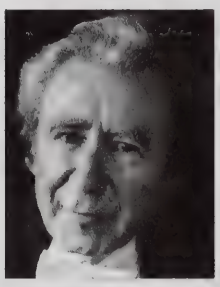
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Roman Catholic Mass for the Dead—unlikely source material for a dance piece! But here, as in many of his earlier pieces, Rachmaninoff subjects his musical ideas to rhythmic syncopations which some commentators have wanted to link to the influence of American jazz or other dance music; but given his old predilection for the device, the connection seems unlikely. The *Dies irae* appears in the outer sections of the movement, sometimes quite plainly, sometimes cleverly disguised. An important new theme, first heard on the English horn, is a rhythmically disguised version of the Russian chant sung to the words "Blessed be the Lord" as set by Rachmaninoff himself in his *All-Night Vigil* of 1915. It forms the basis for a lengthy exhilarating dance passage. Shortly before the end of the work, Rachmaninoff introduces a new chant-related melody in clarinets and violins over bassoons and trumpets, the remainder of the orchestra being silent. At this point he wrote in his score "Alliluya," which is at once another reference to his *All-Night Vigil*, since his coda is, in effect, an orchestral transcription of part of that a cappella choral work. It is perhaps at the same time the composer's own hymn of thanks for having the strength and imagination to finish this, his last, score. Rachmaninoff's thoughts are made still clearer at the end of the manuscript, where he wrote the words, "I thank thee, Lord."

—S.L.

ARTISTS

Sergiu Comissiona



A familiar podium figure in more than twenty-five countries, Sergiu Comissiona has led virtually all of the world's major symphonic ensembles. Mr. Comissiona currently holds several important posts. The 1997-98 season is his seventh as music director of the Vancouver Symphony Orchestra. He is also conductor laureate of the Baltimore Symphony, principal guest conductor of Israel's Jerusalem Symphony, and music director of the Asian Youth Orchestra (AYO). He has also led the New York, Berlin, and London Philharmonic orchestras, the Boston Symphony, the Philadelphia Orchestra, the Cleveland Orchestra, the San Francisco Symphony, the Pittsburgh Symphony, and l'Orchestre de la Suisse Romande. Besides regular appearances at the world's most prestigious festivals, including Tanglewood, Saratoga, Aspen, and Wolf Trap, he has also led performances at New York City Opera, both as music director and guest conductor. In addition to his responsibilities in Vancouver, Baltimore, and Israel, Mr. Comissiona made guest appearances in 1997-98 with the Colorado Symphony, Pacific Symphony, San Jose Symphony, and Seattle Symphony, and with the Simon Bolivar Symphony Orchestra of Venezuela in Caracas. Highlights of his 1996-97 season included appearances with the St. Paul Chamber Orchestra, the Winnipeg, Colorado, and New Jersey symphony orchestras, and a month-long tour with the Asian Youth Orchestra last July featuring performances in Beijing, Shanghai, Seoul, Tokyo, Osaka, Hiroshima, and Singapore, as well as two concerts in Hong Kong during the change of government there. During the summer of 1995 he toured East Asia and North America with the AYO in honor of the fiftieth anniversary of the United Nations. Highlights of this tour included performances of Beethoven's Ninth Symphony in New York, Baltimore, Berkeley, San Jose, and San Diego, as well as at the Colorado Music Festival and in a special farewell concert at the Hollywood Bowl. Members of the AYO also performed at private receptions at the White House and the United Nations. Mr. Comissiona's seventeen seasons as music director of the Baltimore Symphony were marked by innovative programming and enthusiastic audience response. His reputation as a builder of orchestras has been upheld most recently by his work in Vancouver. Mr. Comissiona was also music director and chief conductor of the Helsinki Philharmonic Orchestra through the 1993-94 season and music director of the American Symphony Orchestra from 1978 to 1982. He has also held music directorships with the Haifa Symphony in Israel, the Houston Symphony, Sweden's Gothenberg Orchestra, and the Radio Philharmonic Orchestra of Hilversum in the Netherlands. A prolific recording artist, he has conducted acclaimed projects for the CBC, Deutsche Grammophon, Philips, London, and Pro Arte labels with the London Symphony, l'Orchestre

de la Suisse Romande, the Houston Symphony, the Vancouver Symphony, and the Israel Chamber Orchestra, which he founded. Mr. Comissiona made his Boston Symphony debut with subscription concerts at Symphony Hall in December 1977. This week's concert marks his return to the BSO podium for the first time since his Tanglewood debut in August 1986.

Yefim Bronfman



Yefim Bronfman is acclaimed for his solo recitals, orchestral engagements, and rapidly growing discography. Mr. Bronfman's schedule for 1997-98 was highlighted by two appearances at Carnegie Hall—in recital and as soloist with Zurich's Tonhalle Orchestra as part of its American tour—as well as by appearances with the Bavarian Radio Symphony, the Dresden Staatskapelle, the Gewandhaus Orchestra of Leipzig, the London Philharmonic, France's Orchestre National, the St. Petersburg Philharmonic, the Los Angeles Philharmonic, the Philadelphia Orchestra, the Pittsburgh Symphony, and the Toronto Symphony. He also joined the Minnesota Orchestra as soloist for its European tour, traveled to Taiwan to help inaugurate a new chamber music festival under the artistic direction of Cho-Liang Lin, and appeared with the Israel Philharmonic to mark the fiftieth anniversary of Israeli statehood. Highlights of his 1996-97 season included an acclaimed three-concert series at New York's Alice Tully Hall devoted to music of Prokofiev and Schumann, a European tour with the Royal Philharmonic under Yuri Temirkanov, and concerts with the Israel Philharmonic under Zubin Mehta as part of its sixtieth-anniversary celebrations. Summer engagements have taken him regularly to the Aspen, Bad Kissingen, Blossom, Hollywood, Mann Music Center, Mostly Mozart, Ravinia, Salzburg, Saratoga, Tanglewood, and Verbier festivals. He has given numerous solo recitals in the leading halls of North America, Europe, and the Far East, including acclaimed debuts at Carnegie Hall in 1989 and Avery Fisher Hall in 1993. In 1991 he gave a series of joint recitals with Isaac Stern in Russia, marking Mr. Bronfman's first public performances there since his emigration to Israel at age fifteen. In that same year he was awarded the prestigious Avery Fisher Prize. An exclusive Sony Classical recording artist, Mr. Bronfman won a Grammy in 1997 for his recording of the three Bartók piano concertos with Esa-Pekka Salonen and the Los Angeles Philharmonic. His discography also includes the complete Prokofiev piano sonatas and piano concertos, Rachmaninoff's Second and Third concertos, a recital featuring Mussorgsky's *Pictures at an Exhibition*, and the Tchaikovsky and Arensky piano trios with Cho-Liang Lin and Gary Hoffman. His recordings with Isaac Stern include the Brahms violin sonatas from their aforementioned Russian tour, Mozart sonatas, and, most recently, the Bartók violin sonatas. A devoted chamber music performer, Mr. Bronfman has collaborated with the Emerson, Cleveland, Guarneri, and Juilliard quartets, and with the Chamber Music Society of Lincoln Center. He is a regular recital partner of cellist Lynn Harrell and has also appeared with Yo-Yo Ma, Joshua Bell, Shlomo Mintz, Jean-Pierre Rampal, and Pinchas Zukerman. An American citizen since July 1989, Yefim Bronfman was born in Tashkent in the Soviet Union and emigrated to Israel with his family in 1973, making his international debut two years later with Zubin Mehta and the Montreal Symphony. He made his New York Philharmonic debut in 1978, his Washington recital debut in 1981, and his New York recital debut in 1982. In Israel he studied with pianist Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In the United States he studied at Juilliard, Marlboro, and the Curtis Institute, and with Rudolf Firkušný, Leon Fleisher, and Rudolf Serkin. Mr. Bronfman made his Boston Symphony debut in January 1989 and his Tanglewood debut in August 1990. He appeared with the orchestra most recently here at Tanglewood in August 1997.

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POPS AT TANGLEWOOD

BOSTON POPS ORCHESTRA

KEITH LOCKHART, CONDUCTOR

113th SEASON

For the benefit of the Boston Symphony Orchestra Pension Fund

Tuesday evening, July 14, 1998, at 8:30

ARTISTS

Keith Lockhart is the twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his fourth Pops season, Mr. Lockhart has conducted more than 200 concerts; made twenty television shows; made his Carnegie Hall debut with the Boston Pops Orchestra; and led five national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1998 he will lead two BPEO tours, a summer tour of the Midwestern United States and a December U.S. holiday tour, followed by a tour to Florida and the Southeast. The current season has included performances of Mr. Lockhart's first Pops commission, Dan Welcher's *Spumante*. In February Keith Lockhart and the Boston Pops Orchestra released their third recording, *The Celtic Album*. Their first two albums—*Runnin' Wild: The Boston Pops Orchestra Plays Glenn Miller* and *American Visions*—both received critical and popular acclaim. A Christmas album recorded last December is scheduled for release this fall.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year, he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. In January 1998, Mr. Lockhart was appointed Music Director of the Utah Symphony, effective with the 1998-99 season.

Considered one of today's foremost keyboard duos, **Anthony and Joseph Paratore** have appeared on recital series throughout the United States and with major orchestras in the U.S. and abroad. They are frequent guests at the Berlin, Salzburg, Spoleto USA, Lincoln Center's Mostly Mozart, and Lucerne festivals, among others. They make annual concert tours to Europe, have appeared frequently on television and radio in this country and in Europe, and have recorded three compact discs for Koch International. Newly released in February 1998 is *Classic Romance* (Four Winds), a collection of the most beautiful classical music written for four hands and two pianos. The Paratores' diverse repertoire encompasses both the standard literature for piano duet and two pianos, as well as an ever-growing number of works either rediscovered or newly commissioned, including a Sonata in One Movement by American composer William Bolcom. Born in Boston of Italian descent, Anthony and Joseph Paratore began their careers as solo pianists. Following their 1974 victory at the Munich International Music Competition, they decided to combine their talents and concentrate their efforts on the repertoire for one and two pianos, and revive the art of duo piano playing. They hold degrees from Boston University and the Juilliard School.

Since making his broadcast debut at Yankee Stadium on Opening Day of the 1949 baseball season, **Curt Gowdy** has won virtually every accolade and award in the sports and broadcasting world. The Wyoming native's start in broadcasting, however, was, as he calls it, "a fluke." Following painful spinal surgery, he received a call from a local Cheyenne radio station to cover a football game. Although Mr. Gowdy had never broadcast a game, he agreed; he has never looked back. Because he could not pick up broadcasts of baseball games (except the World Series) in Wyoming, he developed a distinctive announcing style, which he refined during his three years with the Yankees. He then went to the Boston Red Sox, working for owner Tom Yawkey and general manager Joe Cronin. Curt Gowdy served as the "Voice of the Boston Red Sox" from 1951 to 1965. He went on to NBC-TV's Baseball Game of the Week (1966-75), and has covered fifteen Baseball All-Star games, nine Olympics, and eight Pro Football Super Bowls. A twelve-time Emmy winner, he is also the recipient of the National Lifetime Achievement Award of the National Academy of Television Arts and Sciences. He is in the Baseball Hall of Fame, the Pro Football Hall of Fame, the Sportcasters Hall of Fame, the International Fishing Hall of Fame, and the Oklahoma Sports Hall of Fame.

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*

Tuesday evening, July 14, 1998, at 8:30, at Tanglewood



Spumante — Welcher
Commissioned by Keith Lockhart and the Boston Pops Orchestra

Adagio for Strings — Barber

Rhapsody in Blue — Gershwin
ANTHONY and JOSEPH PARATORE, pianos

INTERMISSION

A Tribute To Our National Pastime

Casey at the Bat — Proto
CURT GOWDY, narrator
with Michael Monaghan, vocalist and alto sax solo

The National Game March — Sousa

Love Theme from *Titanic* — Horner-Starobin

Happy Birthday, George!

Strike Up the Band — Gershwin-Green

Gershwin in Love — arr. Sebesky
Love Walked In—Our Love Is Here to Stay—
Someone to Watch Over Me—The Man I Love

Selections from *Girl Crazy* — Gershwin-Anderson
I Got Rhythm—Embraceable You—Bidin' My Time—
But Not For Me—I Got Rhythm (reprise)

Established in 1903, the Boston Symphony Pension Institution is the oldest among the American symphony orchestras. During the past few years the Pension Institution has paid nearly $1 million annually to nearly one hundred pensioners or their widows. Pension Institution income is derived from Pension Fund concerts, from Open Rehearsals at Symphony Hall and at Tanglewood, and from radio broadcasts through the Boston Symphony Transcription Trust. Contributions are also made each year by the Boston Symphony Orchestra, Inc. Representatives of the players and the Corporation are members of the Pension Institution's Board of Directors.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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*Aza Raykhtsaum
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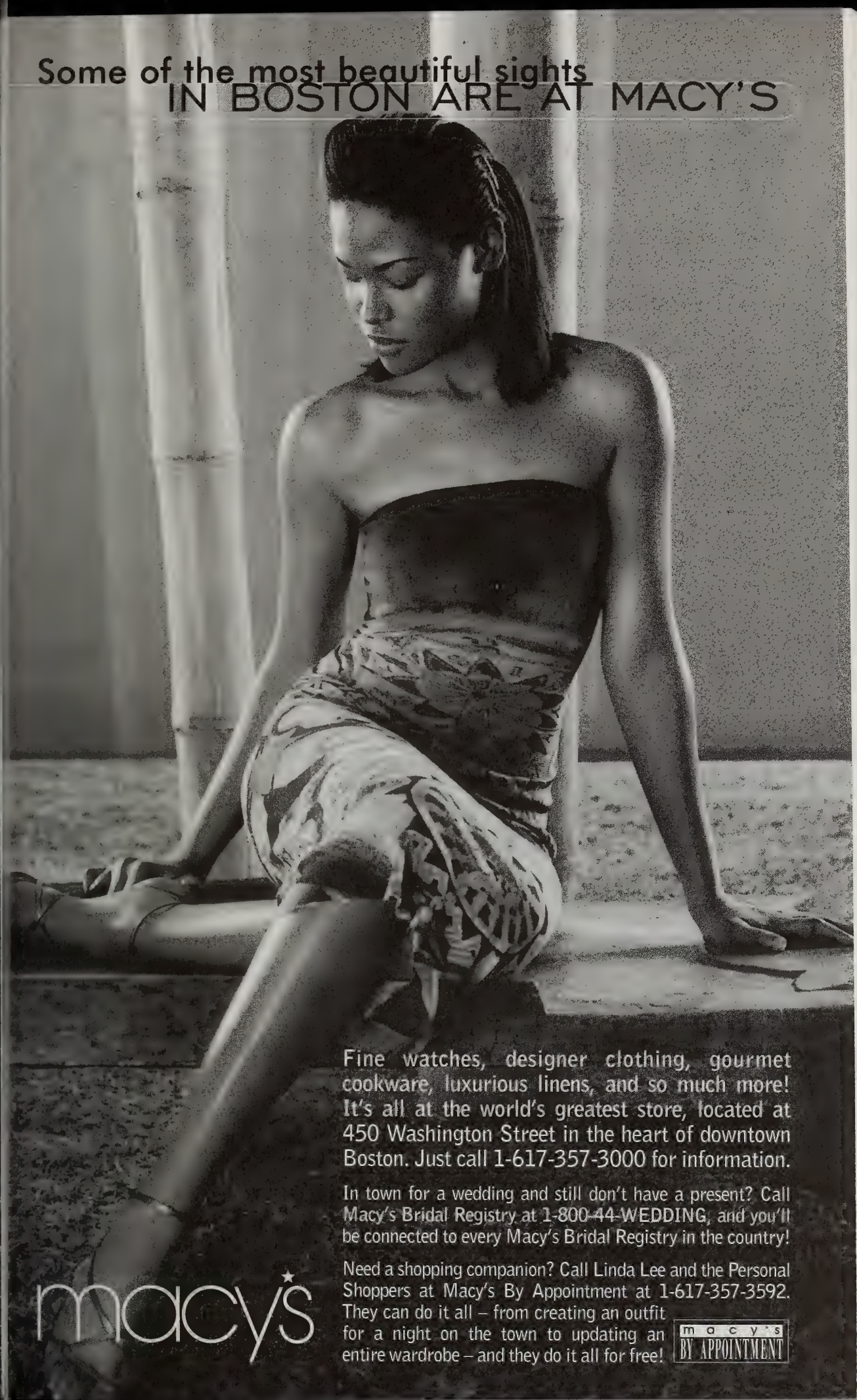
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SEIJI OZAWA HALL
TANGLEWOOD

Wednesday, July 15, at 8
Florence Gould Auditorium, Seiji Ozawa Hall

STEPHEN HOUGH, piano

SCARLATTI	Sonata in D, K.53 Sonata in A, K.322 Sonata in D, K.492
MENDELSSOHN	*Variations sérieuses* in D minor, Opus 54
TSONTAKIS	*Ghost Variations* (1991) (Ad libitum—Strictly—Languid— Tempo I—Mozart Variations) Scherzo I Scherzo II

INTERMISSION

MOMPOU	*Charmes* ...to alleviate suffering ...to penetrate the soul ...to inspire love ...to effect a cure ...to evoke an image of the past ...to call up joy
LISZT	Sonata in B minor

Stephen Hough plays the Steinway piano.

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Notes

Although **Domenico Scarlatti** (1685-1757) composed operas, oratorios, cantatas, sacred and secular vocal works, and other large-scale compositions, his reputation rests almost entirely on his 555 keyboard sonatas, works full of a harmonic ingenuity, thematic variety, and textural richness that beggars description. If he didn't actually

invent them, Scarlatti certainly popularized many devices of modern keyboard technique and established himself as one of the giants of musical imagination along with two men whose birth year he shares, J.S. Bach and Handel. Scarlatti's "sonatas" were not like the modern sonata, cycles of three or four movements related by tonal plan in contrasting moods and tempos. Rather they were single-movement works in binary form, all for unaccompanied keyboard. Each of his sonatas was an investigation into a musical problem, "an ingenious jesting with art," as he himself called it. The range of his imagination can only be hinted at in a small selection of these works. The **Sonata in D, K.53** (the numbers were assigned by harpsichordist and scholar Ralph Kirkpatrick), is one of a group of sonatas belonging to what Kirkpatrick calls the composer's "flamboyant" period, about 1742 (when it was copied into a manuscript belonging to the Queen of Spain). During this time Scarlatti took delight in virtuosity and difficulty for its own sake and for the sheer physical pleasure of overcoming the difficulties in performance, to the astonishment of auditors. The **Sonata in A, K.322**, appears here like a calm classic strain, poised and balanced, though with its poignant side as well, between two wild outbursts. The **Sonata in D, K.492**, is one of the most frequently played of the whole *oeuvre*, built out of the tiniest of melodic scale figures, elaborated to evoke Spanish guitars and a circling harmony that keeps moving everything forward with great panache.

* * * * *

What is generally regarded as the finest composition by **Felix Mendelssohn** (1809-1847) for the piano was not only motivated by a desire to honor Beethoven, but also contains embedded within it specific elements of homage to his great forebear. In 1835 an appeal for funds to build a monument to Beethoven had appeared in the *Allgemeine musikalische Zeitschrift*, but the fund was slow in reaching its goal, and in March 1841 the Viennese publisher Pietro Mechetti invited Mendelssohn to contribute a work to a limited edition publication, the sales of which would benefit the fund. This publication appeared in December that year, with contributions by Mendelssohn, Chopin, Liszt, Czerny, Moscheles, and other distinguished pianists. The monument was finally dedicated in 1845 with a gala concert conducted by Liszt.

The work that Mendelssohn composed for this homage he entitled ***Variations sérieuses***, whereby he hints at specific references from two of Beethoven's works: the Thirty-Two Variations on an Original Theme in C minor, WoO 80, and the F minor string quartet, Opus 95, which Beethoven himself called "*Serioso.*" Probably, too, the designation as "serious" was Mendelssohn's way of saying that this work was not simply another one of the popular glitzy variation sets made on popular operatic melodies that second-rate hacks churned out right and left for the amusement of the parlor pianist. Beethoven had constructed his C minor variations on an age-old musical emblem of lamentation, a bass line that gradually descended by semitones through a fourth, and was known since the early seventeenth century. Mendelssohn did not literally appropriate this old pattern, but he cleverly embedded segments of that descending semitone figure into the inner voices of his theme, so that they color its entire substance. (That he had this theme in mind is made clear in one of the rejected variations, still present in his composing score, though crossed out, explicitly using the ancient bass pattern.) And his tenth variation, a *fugato*, is designed so as to hint at the fugue subject in the Beethoven quartet.

Following the statement of the theme, the eighteen variations run pretty much without a break, often literally running directly into one another. The first nine variations gradually build in intensity, the first two suggesting Bachian elaborations of the theme, then growing more varied in texture and freer from the theme. The *fugato* of Variation 10 (marked Moderato) and its sequel, the romantically lyrical Variation 11, mark a central point of repose before the process of intensification begins again. Variation 14 turns the minor-mode theme into a major-mode romantic lyric piece, with a new soprano line dominating the attention over the theme in an inner voice. Variation 15, dissonant and harsh, completely breaks up the theme into disembodied ele-

ments. Variations 16 and 17 are brilliant showpieces culminating in a statement of the original theme over a rumbling dominant pedal in the left hand, which resolves to a syncopated coda (Presto) of breathtaking energy.

* * * * *

George Tsontakis (born in New York City on October 24, 1951) has been for some years one of the leading figures of the "new romanticism." He studied with Roger Sessions at Juilliard then continued his studies in Italy, returning in 1981, when he was thirty, and almost immediately making his mark with a performance in Alice Tully Hall of *Erotokritos*, a dramatic oratorio based on a seventeenth-century Cretan love poem. He has composed a considerable amount of chamber music, including four string quartets (No. 4, subtitled *Beneath Thy Tenderness of Heart*, won first prize in the Friedheim Kennedy Center competition in 1989) and an ongoing cycle of orchestral works inspired by T.S. Eliot's *Four Quartets* (the third of these, *Perpetual Angelus*, placed third in the same competition in 1992). He has been a composer-in-residence at the Aspen Music Festival since 1976 and was named director of the Aspen Contemporary Ensemble in 1991. ***Ghost Variations*** was written on a commission from the Fromm Foundation for Yefim Bronfman. Stephen Hough has written an extensive description of the piece, which is abbreviated here.

> The epic *Ghost Variations* (1991) was the next major work to be written after the Fourth Quartet and its title is deliberately ambiguous. Variation as a traditional, formal structure does not apply here, but rather the idea of metamorphosis—material (and perhaps even listener) changing over the course of the piece. The "Ghost" in the title suggests the world of the spiritual—of memory, of dreams, and a "play within a play" occurs when there *is* a small set of traditional variations, on a Mozart theme (from the third movement of his Piano Concerto in E-flat, K.482). Tsontakis admits that when he came across this theme for the first time, out of context, he

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thought that it was by Beethoven; and the inappropriateness of its stubby, virile treatment in this context is another "ghost"—Beethoven as "ghostwriter" for Mozart —a "medium" who distorts the message.

There are two overriding, opposing psychological elements at work in the piece which could be described as obsessiveness versus dissipation, clear-sightedness versus hallucination, firm purpose versus aimlessness. A contrast between moments when everything matters, and moments when nothing matters—one could almost say a Western/Eastern conflict. The search for "enlightenment" happens here either by obsessive repetition—as if trying to solve a problem by going over it again and again, or by an unraveling process, "becoming muddled" or "doodling," as the composer writes in the score.

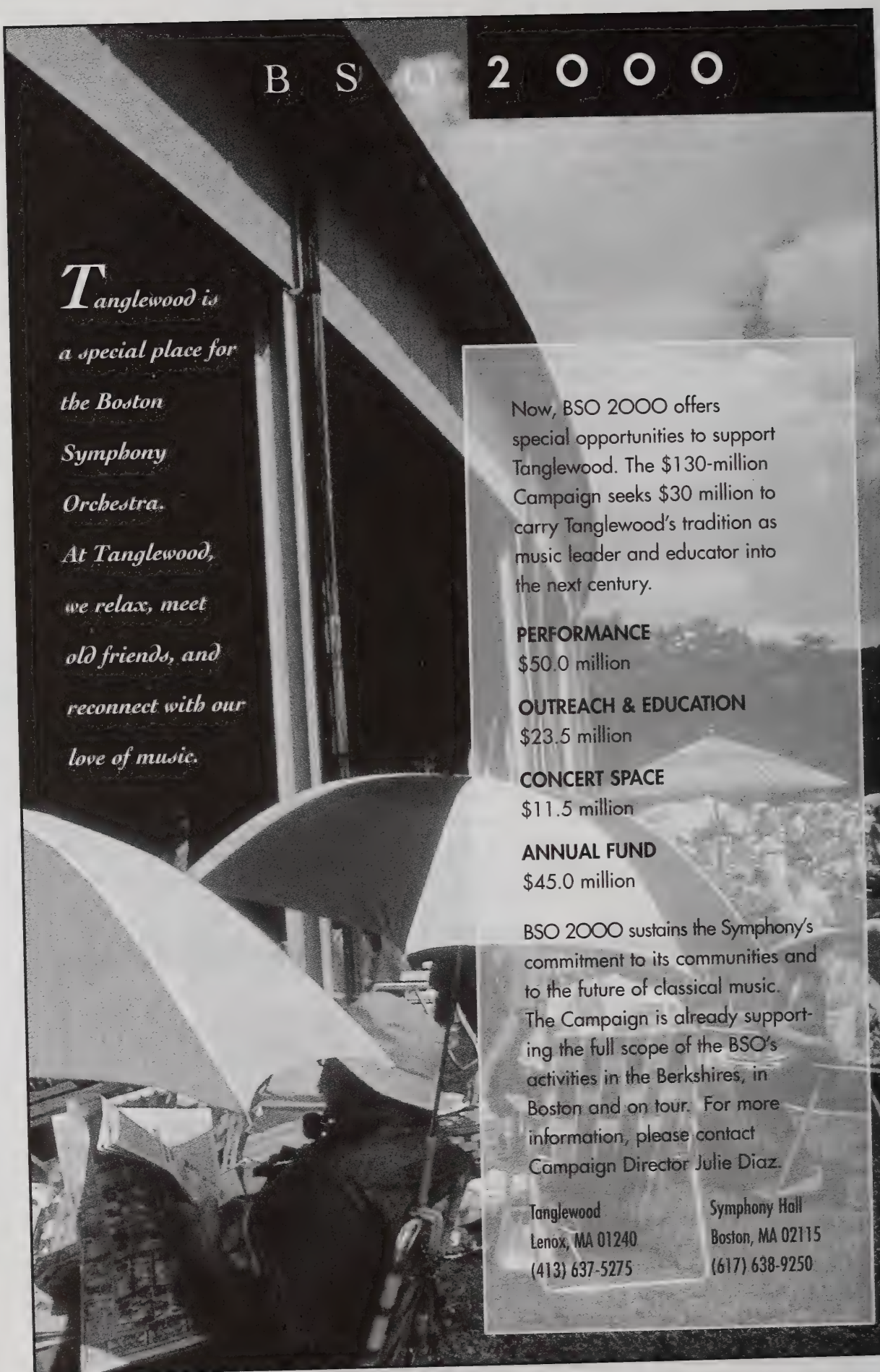
The work is in three movements and has two harmonic elements which mirror the emotional ones described above—the tritone versus major tonality. Each movement begins with a tritone and ends with a major chord (thus the whole piece does the same, the opening tritone G and D-flat resolving to A-flat major at the close of the work), and a melodic cell is implied in this tritone to major-third harmonic structure: the falling or rising semitones which occur throughout the piece.

To summarize the remainder of Mr. Hough's essay, the work as a whole consists of three movements, a free-form fantasy and two scherzos. The fantasy is built on three ideas: a semi-aleatoric section that starts and stops, gradually turning into a syncopated triplet fanfare motive, then a jagged figure of broken chords with a chorale figure in octaves underneath. This gradually takes over. The increasing intensity suddenly "lands without warning in the astonishing Rococo world of the Mozart theme"—treated with "vigorous, Beethovenian intensity."

The two scherzo movements are not simply the lighthearted respite of the late classical era, but rather intense and serious. The first is filled with jazz and folk elements, but this is only a surface "skin"; the two sections are much developed, and the Mozart theme returns for a time. The end is a kind of collapse, marked "hollow, into an abyss."

"There are only two possibilities after the disintegration of Scherzo I," writes Hough: "Either to give up, or to get up and begin again." The second scherzo avoids the jazz and folk elements but takes on "an asymmetrical tarantella, that symbolic dance of lunacy and delirium." The semitonal cell of the first movement reappears. All of the materials heard earlier—Mozart, the tarantella, the "chorale"—join into a climax involving the music from the "collapse" at the end of the first scherzo, now serving as a "ground-bass" continuing to the end. The Mozart theme rises until it "runs out of keyboard," with its final variation "played on the wood of the piano-frame—the ghost's




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first appearance 'in the flesh,' as it were. All is unreality, and this Masonic knocking on the door leads the piece into a world we are forbidden to enter. We have reached the threshold—but can go no further."

* * * * *

Federico Mompou (1893-1997—yes, he lived to be 104!) was a Spanish (Catalan) composer much influenced by French music of the Impressionist period. In 1911, when he was eighteen, he heard the great French pianist Marguerite Long play Fauré in Barcelona, and he promptly went to Paris to study, having already made his debut as a pianist three years earlier. But his temperament was too shy and retiring to encourage a successful career of public appearances, and he chose to concentrate on composition. He was influenced by the music of Debussy and by the wit and primitivism of Satie (his music sometimes contains Satiesque instructions such as "sing with the freshness of wet grass" or "give excuses"). He returned to Spain after the outbreak of war in 1914, but in 1920 he returned to Paris for two decades, leaving only when war broke out again. Mompou's work is almost entirely limited to miniatures for the piano, in which he aims to maximize expressiveness through the slightest of means. Though he was a fine pianist, he rarely played for any but intimate groups of friends, or, late in life, for recording machines.

Charmes, composed in 1920-21, was based on the Indian notion of *karma,* fate, which induced him to use as a title the French homonym "*charmes,*" in its sense of a "magic spell" against some evil or on behalf of some desired good. The six movements are all very short (only one exceeds two minutes in duration) and based on a few motivic or harmonic ideas designed to be evocative of (in order): a charm "to alleviate suffering," "to penetrate the soul," "to inspire love," "to effect a cure," "to evoke the image of the past," and "to call up joy."

* * * * *

After some two decades as an international playboy, virtuoso darling of the public, and creator of the most astonishing showpieces for the piano known to his day, **Franz Liszt** (1811-1886) retired from the life of active touring, settled in the quiet and intellectual town of Weimar, taught (free of charge) the most talented piano students in the world, and concentrated on becoming a great, rather than merely a facile, composer. Among his challenges in the middle years of the nineteenth century was to rethink the nature of sonata form, which had been the firm backbone of most large-scale compositions from Haydn onwards. To the classical composers, what came to be called "sonata form" involved mostly the opposition of two tonal centers (usually the tonic and dominant for works in the major, or the tonic and relative major for works in the minor). The first part of the work moved from one key to the other; the second part consisted of an elaborated return to the home key and emphasized the element of balance by assuring that all musical ideas first heard outside the home key would be restated, at some point, in the tonic. Of course thematic ideas played a role in the form, but usually as a convenient way to help the listener recall the materials. Haydn, for example, could use the same theme, or a very close relation, for both key areas.

But the Romantics more and more emphasized melody as the essential device for shaping form, and their sonata-form movements made a dramatic point of great contrast between a "first theme" (usually more "dynamic") and a "second theme" (usually more "lyrical"). Liszt was, of course, the heir to this development, and he carried it a step further, by generalizing the "dynamic" theme to be harmonically unstable, while the "lyrical" theme was clearly in an unchanging key for an appreciable period. These elements lie at the heart of the structure of his single most remarkable large-scale piano work, the **Sonata in B minor**.

Liszt cast his sonata on the grandest possible scale; its single movement is as large as many complete Beethoven sonatas in three or four movements, though Liszt's "sin-

gle" movement embeds within itself the variety and contrast implied by the multiple movements of earlier composers. One specific antecedent, without which the Liszt sonata could hardly have been written, is Franz Schubert's *Wanderer* Fantasy, D.760, which creates a large form out of four sections, each running directly into one another, and each derived in some way from the same theme, a passage in a Schubert song. In Schubert's day it would have been unthinkable to call such an original conception a "sonata" (the term required separate movements, at the very least); but by the time Liszt wrote his own B minor sonata, he had no qualms whatever in giving the title "sonata" to a work of interlinked movements based on themes that recur in varied treatment throughout. The Schubert work was an early example of the nineteenth-century passion for cyclic thematic unity which became so essential a part of late romantic music—consider Schumann's Fourth Symphony, Liszt's tone poems, Wagner's leitmotivs, Franck's mature works, leading eventually, we might hazard, even to Schoenberg's tone rows.

It can be fairly said that if Liszt had written nothing else, the B minor sonata would have staked his solid claim as one of the greatest keyboard composers of all time. Many proposals have suggested a "program" for the piece (a musical version of the Faust legend, a conflict between the divine and the diabolical, and so on), but the most astonishing fact about the sonata is the way that Liszt has created about a half-hour of unbroken music that uses only a handful of thematic ideas, treating them with tremendous imagination to serve a wide range of expressive purposes.

The work begins in some inchoate world that has not yet been fully defined. We will learn in retrospect that this is a world of B minor (later B major with a vengeance), but at the beginning we hear a strange descending scale that seems to be somehow related to G. The music hovers in the vicinity of the home key, suggesting several different ideas, all subsets of the first theme: (a) the mysterious descending scale of the very opening; (b) an energetic angular figure of leaps and dotted rhythms; and (c) a compact figure emphasizing a series of driven repeated notes. All of these appear in the first pages of the score, and all will be heard in many guises before the end. Eventually the hazy, unstable harmonies coalesce around the home key of B minor. And Liszt present motives (b) and (c) in the home key, building drama and intensity. He moves climactically to D major, where we hear a new theme in a thunderous *fortissimo* that represents the traditional second theme (and secondary key), which concludes the traditional exposition.

As this concludes, Liszt begins his development returning to motives (b) and (c) in a harmonically unstable, modulatory character. These ideas, originally so "driven" in character, here become wonderfully lyrical by contrast. The central point of the

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development is a "slow movement" in F-sharp major, a "beatific" key for Liszt, with a sweetly tranquil third theme and transformations of the earlier two. As this gentle music comes to a close, Liszt begins a *fugato* on the motives (b) and (c) from the beginning. Analysts differ as to whether this is a "scherzo" in a four-movement form or the beginning of the recapitulation (with the themes harmonically unstable, as they were at the beginning of the sonata), but certainly Liszt (like Beethoven in some of his late sonatas) has found the precise place where he can insert a fugue so that it will serve to intensify, rather than destroy, the progress of the piece. Finally the first theme is recalled in the tonic, and we are formally at the beginning of the recapitulation without any doubt. The second theme returns in the home major key (B) followed by two strenuous codas: the first opens with harmonic modulation, but returns with a triple-*forte* statement of the second theme in the home major; the second brings back the third theme, from the middle of the development, now in the home key with final developments (in reverse order) of the thematic figures that opened the piece. But there they merely hinted at things to come, in terms of wondering and doubt; here they express the utmost confidence and solidity in the final buttress of an extraordinary architectural marvel.

—Steven Ledbetter

GUEST ARTIST

Stephen Hough



Pianist Stephen Hough appears twice at Tanglewood this week, in his Tanglewood recital debut and also in his debut with the Boston Symphony Orchestra playing Mozart this Sunday. Mr. Hough is acclaimed not only for his performances of the standard repertoire in recital and with orchestra, but also for performances reflecting his particular interest in unusual works by pianist-composers of the late nineteenth century. Truly "an Englishman in New York," he divides his time between homes in the United Kingdom and New York City. Since winning first prize in the Naumburg International Piano Competition in 1983, Mr. Hough has performed with most of the major American orchestras and with numerous European orchestras, under such conductors as Abbado, Dohnányi, Dutoit, Gergiev, Levine, Rattle, Salonen, Temirkanov, and Tilson Thomas. Recent and upcoming orchestral engagements include appearances with the Los Angeles Philharmonic and Toronto Symphony, and his Carnegie Hall debut with the Philadelphia Orchestra. A frequent guest at such international festivals as Aspen, Ravinia, the Hollywood Bowl, Mostly Mozart, La Roque d'Antheron, and the Proms, where he played in 1997 for the eleventh time, Mr. Hough gives recitals regularly in major halls and series all over the world. He has made more than thirty recordings, many of which have won international prizes such as the Diapason d'Or, the Deutscher Schallplattenpreis, and *Classic CD* and *Gramophone* awards. In 1996 his Hyperion disc of concertos by Schwarenka and Sauer with Lawrence Foster and the City of Birmingham Symphony Orchestra was named *Gramophone*'s "Concerto Record of the Year" as well as "Recording of the Year." His 1997 recording of Mendelssohn's complete works for piano and orchestra, also with the CBSO and Foster, was highly praised, and recordings that same year of solo piano music by Mompou and concertos by Lieberman further reinforced his status as an artist of particular individuality. He is also a keen writer, having provided many of the liner notes for his recordings. As a chamber musician, Mr. Hough collaborates regularly with such friends as Steven Isserlis, Joshua Bell, Pamela Frank, and Tabea Zimmermann, touring with them last summer to the festivals of Salzburg and Edinburgh. He has also performed with the Cleveland, Emerson, and Juilliard quartets, and he has recorded the complete violin sonatas of Beethoven and Brahms with the Juilliard's former first violinist, Robert Mann. Future plans include recordings for Hyperion of the complete works for piano and orchestra by both Rachmaninoff and Saint-Saëns, and an album of Schubert sonatas. A recent solo disc, "New York Variations," includes the first recordings of John Corigliano's *Etude Fantasy* and of George Tsontakis's *Ghost Variations*, a work dedicated to Hough and which he has premiered this year both in the United States and London's Wigmore Hall.

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Prelude Concert

Friday, July 17, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

VALERIA VILKER KUCHMENT, violin
KELLY BARR, violin
ROBERT BARNES, viola
JOEL MOERSCHEL, cello
JAY WADENPFUHL, horn
DANIEL KATZEN, horn

BEETHOVEN — Sextet in E-flat for string quartet and two horns, Opus 81B

Allegro con brio
Adagio
Rondo: Allegro

SHOSTAKOVICH — String Quartet No. 8 in C minor, Opus 110

Largo—
Allegro molto—
Allegretto—
Largo—
Largo

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Notes

Very little is known about the E-flat sextet for string quartet and two horns by **Ludwig van Beethoven** (1770-1827), which is surprisingly rarely heard. There are sketches for the first two movements that share the same paper with two early songs, one of which, *Gegenliebe* ("Requited Love"), Beethoven used many years later as the melody for the finale of his Choral Fantasy, Opus 80. The song was composed in late 1794 or early 1795, so we can only assume that the Sextet was composed about the same time. It remained unpublished until 1810, which is why it has such a high opus number, linking it with the piano sonata *Das Lebewohl* (*The Farewell*) in E-flat, Opus 81a, which was published immediately after its composition in 1809-10. Beethoven's manuscript score of the sextet is lost, and all that survived of the original manuscript performing parts,

amusingly enough, was the first horn part, which was once owned by the great Beethoven authority Nottebohm. Beethoven had scrawled on the first page, "6tet by me. God knows where the other parts are." Fortunately the rest of the work survived in copies.

A chamber work calling for horns in Beethoven's day made for some technical restrictions on the composer's imagination, for the valved horn had not yet been invented, and the instrument could only be played in keys closely related to its home base—here E-flat major. Some notes could not be played on the instrument at all; this gave rise to characteristic "horn call" melodies that skipped the unplayable notes. Beethoven often used such melodies to suggest a horn, even when writing for another instrument, but here he had the real thing, and the melodies of his outer movements, in particular, show that he reveled in the horn's personality, making it part and parcel of his piece.

* * * * *

Dmitri Shostakovich (1906-1975) had constant problems with the Soviet press and government, not to mention the Composer's Union, when he wrote a symphony. As a large and public sort of work, symphonies inspired endless discussion on the composer's intended "meaning." All kinds of presumed significance could be perceived in his large scores, usually on the basis of how closely, in any critic's view, the symphony approached the ideals of "socialist realism." Heaven forbid that the composer should attempt a dramatic new step, for his music might be perceived as "decadent."

String quartets, which are inherently a far more personal and private medium, rarely, if ever, attract the kind of attention that symphonies do. So it is only natural that Shostakovich, during a period when symphonies seemed to be progressively harder to write without alienating some powerful opponent, should turn wholeheartedly to string quartets. After Stalin's death Shostakovich had written his first symphony in eight years—the Tenth, one of his finest symphonic scores. Its musical material contains a surprising reference to the composer himself, one that also lies at the heart of the Eighth String Quartet, composed in 1960: the musical monogram "D. Sch." (the composer's initials when his name is spelled in German), represented in musical pitches as D, E-flat, C, and B-natural (E-flat is "Es" [=S] in German notation; B-natural is H).

The Eighth Quartet has an implied program in its dedication "to the victims of war and fascism." But since the score, throughout its linked five movements, keeps recalling D-S-C-H and quoting passages from Shostakovich's own works, we may be justified in understanding that the "victim" in this case is the composer himself. Yet







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in all this intensely personal writing, Shostakovich balances the string quartet's strict demands of harmony versus melody, of contrapuntal texture versus homophonic, to create one of the most masterful and expressive chamber music scores of this century.

The first movement opens with a fugato on the D-S-C-H motto, followed by a brief quotation from the First Symphony. A suggestion of the Fifth Symphony over a rocking accompaniment figure comes later, but D-S-C-H keeps insinuating itself. The much faster second movement begins with the rocking figure from the first but soon gives way to energetic reworking of D-S-C-H, climaxing in a theme from the finale of Shostakovich's Opus 67 piano trio. All of these materials are restated. The second movement doesn't end; it simply breaks off, and the scherzo movement that follows begins with a statement of D-S-C-H in the first violin. It is a rather sinister waltz with interruptions in different meters (and a quotation of the main theme from the Cello Concerto, composed for Rostropovich the year before). The slow fourth movement begins with a theme from the Cello Concerto with pounding accompaniment in the lower parts under a long sustained note in first violin. The pounding accompaniment ceases as the first violin sings a song of the Russian revolution, "*Languishing in prison.*" This leads to a statement (in the cello) of a theme from the third act of *Lady Macbeth of Mtsensk*, the opera that had so outraged Stalin. The movement dies away with references to D-S-C-H, which turns into a fugue subject for the final movement. Here Shostakovich's Eighth Quartet is typical of so many of the late quartets: empty rhetoric is completely expunged in favor of a dying away in quiet whispers that hints of subjects too painful for explicit expression.

—Steven Ledbetter

ARTISTS

Valeria Vilker Kuchment graduated from the Tchaikovsky Conservatory in Moscow, where she was a student of Yuri Yankelevich; upon finishing her studies she became a faculty member at the Tchaikovsky Conservatory College. Ms. Vilker Kuchment was a prizewinner in a number of international violin and chamber music competitions, including the International Competition at Prague, and at Munich, where she was awarded first prize. She has appeared as recitalist, soloist, and in chamber music throughout the former Soviet Union, Poland, Germany, and Czechoslovakia. Since coming to the United States in 1975 she has performed throughout the country, winning critical acclaim for her appearances in Washington, Boston, and at Lincoln Center in New York. She has also been first violinist for the Apple Hill Chamber Players, and concertmaster of SinfoNova, the Harvard Chamber Orchestra, the Handel and Haydn Society, and the Boston Philharmonic. Ms. Vilker Kuchment joined the Boston Symphony Orchestra at the beginning of the 1986-87 season. A faculty member at the New England Conservatory of Music, the Longy School of Music in Cambridge, the Tanglewood Music Center, and the Boston University Tanglewood Institute, she has recorded for Melodiya and Sine Qua Non.

A member of the Boston Symphony Orchestra since February 1996, **Kelly Barr** received her master of music degree from the New England Conservatory of Music and her bachelor of music degree from the University of Minnesota. Ms. Barr's teachers included James Buswell, Almita Vamos, Roland Vamos, and Catherine Tait; her chamber music coaches included Louis Krasner, Eugene Lehner, Scott Nickrenz, and Randall Hodgkinson. As a soloist, Ms. Barr has performed with the Plymouth Philharmonic, with the Depaul Symphony Orchestra, and in a recital series for the Jordanian Conservatory. She has also performed at the Encore Music Festival, participated in the Musicorda Summer String Program, and been heard at the Isabella Stewart Gardner Museum, in the Minneapolis radio series "Live From Landmark," and as a guest artist at the Children's Museum in Washington, D.C. As an orchestral player she has also performed with the Boston Pops Esplanade Orchestra, the St. Louis Symphony, and the American Soviet Youth Orchestra. Ms. Barr was a member of the New England Conservatory Honors Piano Trio. She has received awards from the Schubert Club Competition, the Western Illinois University Orchestra Competition, and the Fox Valley Symphony Orchestra Competition.

Violist **Robert Barnes** was born in Lexington, Kentucky, and grew up in Detroit, Michigan. He began studying violin at five and gained extensive chamber music experience from his earliest years, both with his musician-parents and as a student of Michael Bistritzky. As a young man he attended the summer program at Interlochen and the Congress of Strings in Puerto Rico. In 1961, while a freshman at Wayne State University, he joined the Detroit Symphony as a violinist. In 1966, after performing chamber music as a violist, he decided to take up the viola permanently; he played his last year in the Detroit Symphony as a member of the viola section. A member of the Boston Symphony since 1967, Mr. Barnes has continued to be active in chamber music in various ensembles, including the Cambridge and Francesco string quartets and Collage New Music; he has also performed numerous times on WGBH radio. In 1984 he joined BSO colleagues Sheila Fiekowsky and Ronald Feldman to form the Copley String Trio. Mr. Barnes has also taught extensively throughout his career. Besides maintaining a class of private students, he has coached viola students and chamber groups at Lowell State College, Brown University, Wellesley College, and the Boston University Tanglewood Institute.

Born and raised in Oak Park, Illinois, **Joel Moerschel** received his early musical training from Chicago Symphony cellist Nicolai Zedeler and from Karl Fruh, professor of music at the Chicago Musical College. Advanced studies with Ronald Leonard at the Eastman School of Music earned him a bachelor of music degree and a performer's certificate. A member of the Boston Symphony Orchestra since 1970, Mr. Moerschel has been a soloist on numerous occasions with community orchestras in the Boston, Chicago, and Rochester, New York, areas. As an active member of Boston's musical community, he is devoted to exploring chamber music with groups such as the Wheaton Trio and Francesco String Quartet, and contemporary music with the Boston Musica Viva and the new music ensemble Collage. Mr. Moerschel is an instructor of cello at Wheaton and Wellesley colleges, and at the Boston University Tanglewood Institute.

Daniel Katzen is second horn of the Boston Symphony Orchestra. A faculty member at the Boston University School for the Arts and the New England Conservatory of Music, Mr. Katzen has given recitals in Chicago, Los Angeles, at Carnegie Recital Hall in New York, and at Jordan Hall in Boston, where he made his solo recital debut in 1984. He has also performed as horn soloist with the Boston Symphony Orchestra, the Boston Pops Orchestra, the New England Conservatory Orchestra, and the North Shore Philharmonic. Before joining the BSO at the beginning of the 1979 Pops season, Mr. Katzen was fourth horn with the San Diego Symphony and second horn with the Grant Park Symphony in Chicago. Born in Rochester, New York, Mr. Katzen began playing the piano when he was two and cello when he was nine. Two years later he took up the horn at the Eastman School of Music Preparatory Department with Milan Yancich. After graduating "with honors," Mr. Katzen attended Indiana University School of Music, where his teachers were Michael Höltzel and Philip Farkas; the course of study included a year at the Mozarteum Academy in Salzburg, Austria. After earning his bachelor of music degree and graduating "with distinction," he did post-graduate work at Northwestern University, where he studied with Dale Clevenger.

Jay Wadenpfuhl was born into a musical family and became a professional horn player when he was fifteen. Mr. Wadenpfuhl studied at the University of Wisconsin-Madison, where he earned his bachelor's and master's degrees in music, majoring in horn performance and minoring in composition. His teachers included John Barrows and Philip Farkas. Before joining the Boston Symphony in 1981, he was a member of the U.S. Army Band in Washington, D.C., the Florida Philharmonic, the Fort Worth Symphony, and the National Symphony Orchestra. Mr. Wadenpfuhl currently teaches at Boston University and the New England Conservatory of Music. As a member of the NFB Horn Quartet, he recorded an album in memory of John Barrows; released in 1989, the album includes Mr. Wadenpfuhl's own *Tectonica*, for eight horns and percussion. The NFB Quartet has also recorded a second album, with internationally known horn player Barry Tuckwell; this includes the world premiere recording of Gunther Schuller's Five Pieces for Five Horns with the composer conducting, as well as a new Wadenpfuhl quartet called *Textures*. In 1989 Mr. Wadenpfuhl premiered the *Huntington Horn Concerto*, a piece written for him by William Thomas McKinley, with John Williams and the Boston Pops Orchestra.

Florence Newsome and George William Adams



Florence and George Adams shared a love of music. Mrs. Adams grew up in Jamaica Plain and attended Boston Symphony and Pops concerts frequently with her mother during the Koussevitzky-Fiedler era. The same devotion led them to travel to Lenox by train in the 1930s—a more arduous journey than it is today—to hear the first concerts presented by the Berkshire Symphonic Festival in a tent. In 1937, after Lenox became the summer home of the Boston Symphony, Mrs. Adams attended the famous "thunderstorm concert" that led Gertrude Robinson Smith to begin fundraising to build a permanent music shed.

A graduate of Simmons College and Boston University, Mrs. Adams began her career as a reference librarian with the Boston Public Library. She met and married her husband George, also a librarian, while both were working at the Newark Public Library. Upon the birth of their daughter the family relocated and Mrs. Adams began her association with the Hartford Public Library, where she served as a branch librarian for thirty-six years. An expert on Connecticut legislative history, Mr. Adams was consulted by many state lawmakers and authored numerous articles in his post as legislative reference chief of the Connecticut State Library.

Having found many years of enjoyment in the music of the Boston Symphony Orchestra, especially in its tranquil Berkshire setting, Mrs. Adams decided to endow a concert there to maintain that tradition—the first such memorial concert to be endowed at Tanglewood. She died just weeks before the first George W. and Florence N. Adams Concert took place on August 1, 1987, a program featuring works of George Perle and Felix Mendelssohn conducted by Seiji Ozawa.







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SHOSTAKOVICH — Orchestral suite from the opera *Lady Macbeth of Mtsensk* (arranged by James Conlon)
- Dangerous Tension—
- Passacaglia—
- The Drunkard—

RACHMANINOFF — Piano Concerto No. 2 in C minor, Opus 18
- Moderato
- Adagio sostenuto
- Allegro scherzando

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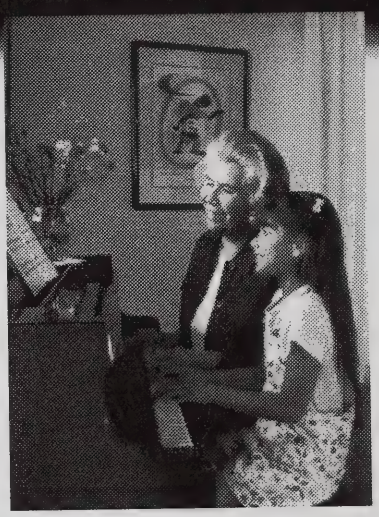
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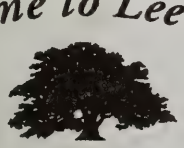
Dmitri Shostakovich
Suite from the opera *Lady Macbeth of the Mtsensk District,* Opus 29
(arranged by James Conlon)

Dmitri Dmitriyevich Shostakovich was born in St. Petersburg on September 25, 1906, and died in Moscow on August 9, 1975. He began composing the opera Lady Macbeth of the Mstensk District, *to a libretto he had prepared jointly with Alexander Preys, basing it on a story by Nikolai Leskov, in the autumn of 1930; he completed the score in December 1932. The first performance took place in Leningrad (as St. Petersburg had been renamed by the Soviet government) on January 22, 1934. The difficult political history of the opera is traced below; suffice it to say that Shostakovich prepared a revised version in the mid-1950s, but it was not produced until 1963. The present orchestral suite was prepared by James Conlon, drawing upon the original 1932 version. Of the portions of the opera included in the suite, the only change to Shostakovich's score is the occasional use of an oboe to play the vocal line given in the opera to Sergei. The only previous Boston Symphony performances of music from this opera were given by James Conlon in January 1996, when he led a suite lasting about forty minutes; the present suite lasts about fifteen minutes. The score of Shostakovich's opera calls for piccolo, two flutes (second doubling piccolo), two oboes and English horn, two clarinets, E-flat clarinet, and bass clarinet, two bassoons and contrabassoon, four horns, two cornets, three trumpets, three trombones, tuba, timpani, percussion (military drum, bass drum, side drum, tambourine, cymbals, triangle, xylophone, wood block, tam-tam), two harps, organ, celesta, and strings.*

Shostakovich's opera *Lady Macbeth of the Mstensk District* seemed for a time as if it would be among the best-known operas of this century, but its fate was drastically affected soon after the premiere by Soviet cultural politics; this story forms the central and decisive element of the composer's life. Nikolai Leskov's original story, *Lady Macbeth of the Mtsensk District,* was essentially realistic, though most of the opera's characters were treated as satirical caricatures. Shostakovich made small changes in the story to humanize the tragic figure of Katerina Ismailova, and to find some justification for the three murders that she commits. The music he composed is in a mode of "tragedy-satire," with moments of deep feeling alternating with the kind of saucy nose-thumbing music that had characterized his popular ballet *The Age of Gold* a few years earlier.

When the opera was premiered—with major productions only two days apart in Leningrad and Moscow—its success seemed overwhelming. It was hailed as the first great opera of the Soviet era, with nearly 200 performances in the original two the-

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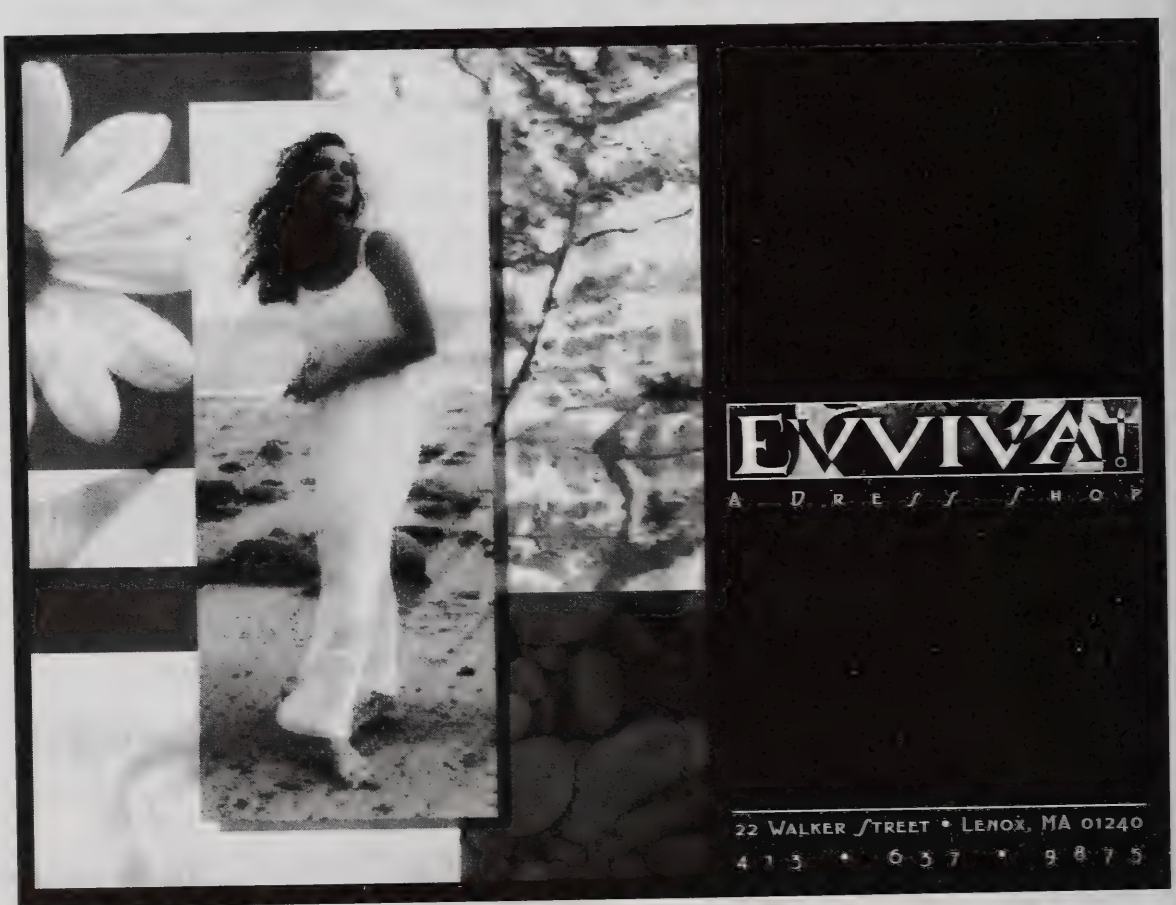
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aters over the next two years, as well as performances in Buenos Aires, Cleveland, London, New York, Philadelphia, Stockholm, and Zurich. But then, on January 26, 1936, when Joseph Stalin accompanied a delegation of government officials to a performance at the Bolshoi, the group left—ominously—before the final act. Then, two days later, *Pravda*, the official organ of the Communist party, carried an unsigned article (the fact of its being unsigned was also ominous, because that could only mean that it issued from the highest levels of the Party) entitled "Muddle Instead of Music," an article that overnight changed the climate of Russian music and Shostakovich's life. As it turned out, though he was not yet thirty when denunciation came upon him, and though he was widely recognized as the most gifted theatrical composer of his time, he would never compose another opera.

Almost at once the young composer found virtually all of his friends and colleagues turning against him. A few close friends who remained devoted to him risked their lives and damaged their own careers by doing so. Though Shostakovich made a few small adjustments to his score in 1935, toning down the naturalistic music of the seduction scene and removing, in particular, a musical effect from the trombones in an orchestral interlude depicting the sexual intercourse of Katerina and Sergei (music so notoriously explicit that *Time* magazine labeled it "pornophony"), the opera was immediately dropped from the repertory in the Soviet Union; surprisingly, it also disappeared from opera houses in the rest of the world. After Stalin's death, Shostakovich undertook further revisions, sanitizing the libretto and the score under the title of the principal character's name, *Katerina Ismailova*, and giving it a new opus number, 114, as if it were an entirely new work. Even so, it was not approved for production until 1963.

By the late 1970s the original version of the score began to be heard again, especially after it was performed and recorded, to great acclaim, outside of the Soviet Union. Still, it has not yet attained the number of productions or the level of public familiari-



ty that it had achieved by the mid-1930s. James Conlon has arranged some of the most symphonically conceived music of the original version into an orchestral suite, thereby allowing symphony orchestras and their audiences to make the acquaintance, at least in part, of one of the most powerful operas of the century.

Shostakovich was attracted to this particular story as the first in a planned triptych of operas about the place of women in Russian society, and in particular about their mistreatment. Katerina, his principal character, is a woman of ability who is stifled by the conventional and even brutal circumstances in which she must live. As the opera proceeds she takes a lover, Sergei, from among her husband's employees; murders both her taunting, brutal father-in-law and her husband; and, finally, after discovering that Sergei has taken a new lover, Sonetka, kills both Sinetka and herself by pushing Sonetka from a bridge into a river and then jumping in after her. Though her behavior is hardly noble, Katerina is a singularly strong figure of noble spirit to whom the male-dominated society of her time has allowed no way of breaking out of the extremely narrow box of a useless life without exploding. The descriptive titles for the music to be heard here were invented by James Conlon to suggest the elements of the story.

Dangerous Tension. This music serves in the opera as an interlude following scene 2, which had depicted a growing tension, clearly sexual, between Katerina and Sergei. The music of this interlude is, by way of contrast, a lively romp filled with the gestures of circus music.

Passacaglia. Later in the opera, Boris Ismailov, Katerina's father-in-law, has discovered that Sergei is Katerina's lover and has him whipped. Katerina puts rat poison in Boris's favorite dish; he dies, raving to a group of bystanders that he has been poisoned, though they believe he has simply gone out of his head. This powerful orchestral passacaglia serves as an interlude following Boris's death.

The Drunkard. By this point later in the opera, Katerina and Sergei have killed her husband Zinovy and hidden his body in a wine-cellar. Now, in a vaudevillian turn, a drunken, shabby peasant laments that he has no more rubles to spend on drink. Breaking the lock on the wine-cellar in search of more, he discovers the dead body and runs off to the police. The present musical episode, which maintains a lively, carnival atmosphere, encompasses the drunkard's aria and the interlude that follows it.

—Steven Ledbetter

Sergei Rachmaninoff
Piano Concerto No. 2 in C minor, Opus 18

Sergei Vasilievich Rachmaninoff was born in Semyonovo, Russia, on April 1, 1873, and died in Beverly Hills, California, on March 28, 1943. He composed his Piano Concerto No. 2 in 1900-01, and it was first performed on October 27, 1901, in Moscow, with the composer as soloist. Max Fiedler led the first BSO performances, with Ossip Gabrilowitsch as soloist, in December 1908 in New York City and Brooklyn. The composer was soloist for the orchestra's first subscription performances in Boston, also under Fiedler, in December 1909. Serge Koussevitzky led the first Tanglewood performance, with pianist Eugene List, on July 27, 1946. Robert Spano conducted the orchestra's most recent Tanglewood performance on August 22, 1997, with André Watts as soloist. In addition to the solo piano, the score calls for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, three trombones and tuba, timpani, and strings.

As the nineteenth century was drawing to its close, Sergei Rachmaninoff was already coming to be regarded as one of the greatest pianists of his generation—an evaluation we would extend to include any generation. But, although he had already composed the one-act opera *Aleko*, a piano concerto, several orchestral pieces including a symphony, a number of short piano pieces, and about two dozen songs, his career as a composer was on the rocks. Only one piece could really be called successful—a short piano prelude in the key of C-sharp minor that audiences demanded time and again as an encore at his piano recitals. He would avoid it as long as possible, but audi-

ences wouldn't let him go until, with a resigned shrug, he would sit down again at the piano and launch into the piece that he came to call "It."

Rachmaninoff was not a man of overflowing self-confidence, and his vocation as a composer had been seriously undermined by the premiere of his largest work to date, the First Symphony, composed in 1895 and first performed in St. Petersburg under the direction of Glazunov. The performance, by all accounts, was appalling. Rachmaninoff considered it "the most agonizing hour of my life," and the vicious pen of César Cui, who for years had lambasted composers (especially a Muscovite like Rachmaninoff in the enemy territory of St. Petersburg), gave it the *coup de grace*:

> If there was a conservatory in Hell and if one of the talented pupils there was commissioned to compose a symphony based on the story of the "Seven Egyptian Executions," and if he composed one resembling that of Rachmaninoff, he would have brilliantly accomplished his task and would have brought ecstasy to the inhabitants of Hell.

After that, Rachmaninoff just wasn't in the mood to compose. In fact, for three years he wrote virtually nothing and concentrated on his career as a performer. A tour to London in 1898 elicited from him a promise to return with a new piano concerto, but when he got back to Russia, he entered a profound depression. Nothing seemed to come, although his letters to friends insisted that he was trying to compose. At the beginning of 1900 he was persuaded to see Dr. Nikolai Dahl, a psychiatrist whose specialty was the cure of alcoholism through hypnosis (he was also a competent amateur violinist and a lover of music); Dr. Dahl was probably suggested to Rachmaninoff because the composer had taken to drinking rather heavily. But the choice was a good one. The psychiatrist worked with him for some four months and succeeded in strengthening his self-confidence and getting him composing again. In daily sessions the composer would sit in an armchair while the doctor repeated over and over the suggestion, "You will begin to write your concerto...You will work with great facility...The concer-



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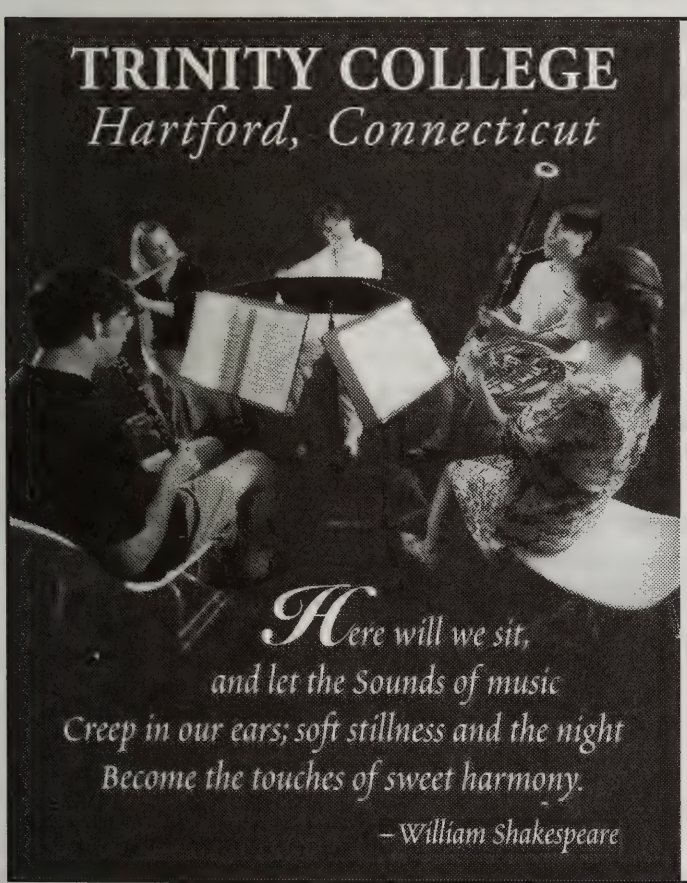
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to will be of excellent quality." The hypnotic bolstering of his morale did wonders for the composer (who, in his gratitude, dedicated the concerto that he was about to write to the physician who had made it possible).

In June of 1900 Rachmaninoff went to Italy for a vacation, but he found the weather too hot for work and returned to Russia in July, eager to compose. He wrote the last two movements of the concerto first; they were performed at a benefit concert in Moscow on December 2, 1900. The favorable reception gave Rachmaninoff the courage to move on to the opening movement, and the premiere marked the triumphant appearance of one of the favorite piano concertos of the century. The writing block had been breached, and Rachmaninoff plunged into new compositions including, ultimately, two more symphonies, two more piano concertos, and two more operas, but for popular acclaim he never again reached the level of the C minor concerto.

Rachmaninoff's opening gambit is a memorable one: a soft tolling in the solo piano that grows from almost nothing to a *fortissimo* cadence ushering in the somber march-like tread of the first theme, presented with dark colors in the low strings and clarinet, occasionally seconded by bassoons and horns. At first the melody is closed in on itself, returning again and again to the opening C (a characteristically Russian trait), but it opens up in a long ascent culminating in the first display of pianistic fireworks, which leads in turn to a sudden modulation and the "big tune" of the first movement, stated at some length by the soloist. The development is based largely on the first theme and a new rhythmic figure that grows progressively in importance until, at the recapitulation, the soloist plays a full-scale version of the new idea in counterpoint to the main theme, realizing *fortissimo* the implication of the march-like first theme, rather in the manner of Liszt. Having presented the lyrical second theme *in extenso* earlier, Rachmaninoff is now content with a single, brief but atmospheric statement in the solo horn.

The Adagio is in the distant key of E major, but the composer links the two movements with a brief, imaginative modulation that brings in the soloist, who presents an aural sleight-of-hand: what sounds for all the world like 3/4 time turns out to be an



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unusual way of articulating triplets in 4/4, but this is not clear until flute and later clarinet sneak in with their comments in the official meter. A faster middle section suggests a scherzo movement and gives the pianist the opportunity for a brief cadenza before returning to the Adagio for the close.

Once again, at the beginning of the third movement, Rachmaninoff provides a brief modulation linking the E major of the middle movement and the C minor with which the finale opens. The soloist's cadenza builds up to the energy of the real first theme, but everyone who has ever heard the concerto is really waiting for the modulation and the next melody, one of the most famous Rachmaninoff ever wrote (it was famous long before being cannibalized for a popular song—"Full Moon and Empty Arms"—in the '40s, a time when songwriters discovered that the lack of an effective copyright agreement between the United States and Russia allowed them to ransack the works of Tchaikovsky, Rachmaninoff, and others for highly lucrative material). Rachmaninoff does not stint with this tune: we hear separate statements (orchestral followed by solo) in B-flat and D-flat before it finally settles in the home key of C just before the ringing coda ends things with a grand rush in the major mode.

Though not perhaps as intricately constructed as the Third Piano Concerto, which was to follow it some years later, the Second Concerto earned its popularity through the warmth of its melodies and the carefully calculated layout that includes both energy and lyricism, granting and withholding each as necessary. Its success spurred Rachmaninoff to renewed composition, to such a degree, in fact, that the major portion of his work was composed between 1900 and the year he left Russia for good, 1917.

—S.L.

Richard Wagner
Orchestral excerpts from *Götterdämmerung*

Wilhelm Richard Wagner was born in Leipzig, Saxony, on May 22, 1813, and died in Venice, Italy, on February 13, 1883. Taking into account both words and music, it took Wagner about three decades to complete Götterdämmerung *(*Twilight of the Gods*), which is the fourth part of his tetralogy* Der Ring des Nibelungen *(*The Nibelung's Ring*); some details of the compositional history are given below. He completed the autograph score of* Götterdämmerung *on November 21, 1874; the first performance, on August 17, 1876, concluded the very first staging of the* Ring. *Preceded by a concert performance of* Götterdämmerung*'s third act on May 16, 1878, at the Cincinnati Music Hall, the first American staging (somewhat cut) of Wagner's music drama took place at the Metropolitan Opera House in New York on January 25, 1888. The first American staging of the complete* Ring *took place at the Met a year later, on March 4 (*Das Rheingold*), 5 (*Die Walküre*), 8 (*Siegfried*), and 11 (*Götterdämmerung*), 1889. The Boston Symphony Orchestra has performed a variety of excerpts—with and without vocal soloists—from* Götterdämmerung, *and from the entire* Ring, *since January 1888, when Wilhelm Gericke led an arrangement by Hans Richter that included "Siegfried's Passage to Brünnhilde's Rock" from Act III of* Siegfried, *"Dawn and Rhine Journey" from the Prologue to* Götterdämmerung, *and the orchestral close to* Götterdämmerung. *Other conductors to have programmed music from* Götterdämmerung *in BSO concerts have included Arthur Nikisch, Franz Kneisel, Emil Paur, Karl Muck, Max Fiedler, Ernst Schmidt, Pierre Monteux, Erich Leinsdorf, Michael Tilson Thomas, Colin Davis, Edo de Waart, Valery Gergiev, Jesús López-Cobos, Bernard Haitink, and James Conlon. Wagner's score to* Götterdämmerung *calls for an orchestra of three flutes and piccolo, three oboes and English horn, three clarinets and bass clarinet, three bassoons, eight horns (four doubling Wagner tubas), three trumpets, bass trumpet, three trombones and contrabass trombone, two tubas, two pairs of timpani, triangle, cymbals, glockenspiel, tenor drum, tam-tam, two harps, and strings.*

In October 1848, after some years of studying the Teutonic and Norse mythologies and sagas, Richard Wagner produced his essay "The Nibelungen Myth as Scheme for a Drama." Nearly three decades later, in August 1876, *Der Ring des Nibelungen* received its

first complete performance, in the theater at Bayreuth that Wagner had built to his own specifications. The history of the *Ring* is long and complicated, the prose sketch for what was originally conceived as a single opera entitled *Siegfrieds Tod* ("Siegfried's Death")—the predecessor to the work we know as *Götterdämmerung* ("Twilight of the Gods")—ultimately being expanded backwards as Wagner deemed it necessary to provide additional background to each successive stage of his epic drama. The prose sketches for *Der junge Siegfried*, *Das Rheingold*, and *Die Walküre* date from the early 1850s, and it was also around this time that Wagner settled on the overall title for his seventeen-hour work: *Der Ring des Nibelungen. Ein Bühnenfestspiel für drei Tage und einen Vorabend* ("The Nibelung's Ring. A Stage-Festival-Play for three days and a preliminary evening"). The musical sketches for *Siegfrieds Tod* date back to 1850, but the four operas of the *Ring* were composed essentially in order over a twenty-year span. *Das Rheingold* was composed between September 1853 and January 1854, the full score being completed in late May that year. The music for *Die Walküre* occupied the composer from June through December 1854, though the full score was not completed until March 1856. From September 1856 until July 1857 Wagner wrote the music for Acts I and II of *Siegfried*, but then, discouraged at the lack of prospects for seeing the *Ring* produced, and probably also because the musical composition itself had become unmanageable for him, Wagner broke off work on the *Ring*, returning to *Siegfried*'s final act only twelve years later, having meanwhile composed *Tristan und Isolde* and *Die Meistersinger von*

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Nürnberg (both of which he somehow felt would be easier to produce!), and having reworked parts of *Tannhäuser* for a production in Paris. Finally, in March 1869, Wagner began the third act of *Siegfried* with a strength, determination, and certainty that would flow unimpeded through the closing pages of *Götterdämmerung*, the full score of which he completed in November 1874.

Now it goes without saying that the *Ring* was meant to be heard whole. Even concert performances of extended vocal excerpts—the first act or final scene of *Die Walküre*, the last act of *Siegfried*, or even the final act of *Götterdämmerung*, for example—can only hint at the full scope and complexity of Wagner's achievement. In orchestral concerts of his own music, Wagner himself kept primarily to such items as the *Flying Dutchman* Overture, the first- and third-act preludes from *Lohengrin*, the *Tristan* Prelude with his own concert-ending composed specifically for that purpose (rather than joining the Prelude to a soprano-less reading of Isolde's *Liebestod*), and the *Tannhäuser* Overture and Bacchanale. Early in this century, Donald Francis Tovey deplored the (to him) grossly misrepresentative Wagner programs that were once much in vogue: in an essay he called "Wagner in the Concert-Room," he vented his spleen even at some of the *Ring* excerpts being performed here tonight.* Today, however, there are a good number of complete *Ring*s readily available on compact discs and even video, and full-scale stagings of Wagner's tetralogy, though hardly commonplace, are more generally accessible, even with the current dearth of good Wagner singers, so that concert audiences can in a certain sense bring the context for these excerpts with them. Further, many concertgoers continue to enjoy hearing this music turned into orchestral showpieces, and it also remains true that an initial exposure to Wagner in the concert hall has enticed more than one listener into the world of the complete operas.

Perhaps the most important thing the uninitiated listener needs to know about Wagner's music is that, though conceived for the theater, it is essentially symphonic in its treatment of the orchestra. Wagner uses the orchestra to support some of the largest musical structures ever conceived. He does this in two basic ways: through his use of specific *Leitmotifs* (*not* Wagner's own term), musical motives or themes that rep-

*Sir Donald Francis Tovey's program notes, still available as his *Essays in Musical Analysis* (Oxford University paperback), remain must-reading for anyone seriously interested in reading about and/or listening to music. And having said that, I cannot resist quoting just one sentence from his diatribe against concert-hall Wagner selections torn from the context of the complete operas: "*The Walkürenritt*" [*Ride of the Valkyries*] degrades a sublime episode into a vulgar firework, but does not reach the grovelling imbecility of the extract from Siegfried known as *Waldweben* [*Forest Murmurs*]."

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resent not just characters and objects, but even—sometimes through varied transformations of motives previously introduced—thoughts and attitudes; and through the large-scale repetition or reinterpretation of whole chunks of music, thereby providing significant points of arrival within both the musical structure and the dramatic progress of the story. For example, in the final act of *Götterdämmerung*, Siegfried dies to the same music that has earlier accompanied Brünnhilde's awakening at the end of *Siegfried*. At the very end of the *Ring*, Brünnhilde's "Immolation Scene" recapitulates some of the music from the "Norn Scene" with which the Prologue to *Götterdämmerung* begins, music heard also in the first act of that opera when the Valkyrie Waltraute recounts to her sister Brünnhilde the unfortunate state of affairs then prevailing with the gods in Valhalla. Further explication of these details is unnecessary here. Indeed, Wagner himself could not conveniently summarize what the *Ring* is actually *about* and, because of changes he made to his text along the way, was ultimately left to suggest that the music itself had to provide the last word. Suffice it to say that the *Ring* is about power, greed, love, gods, humans, society, loyalty, betrayal, hope, and redemption (among various other things that its interpreters have seen fit to catalogue).

In *Das Rheingold*, the prologue to the tetralogy, Alberich, the ruler of a subterranean race called the Nibelungs, steals the Rhinegold from its resting place in the waters of that river and forges it into a ring intended to bring its wearer ultimate power. (Alberich himself is the Nibelung of the cycle's title,"The Nibelung's Ring.") Wotan, the head god, steals the ring from Alberich, who in turn lays upon the ring a curse that condemns its wearer to death. Wotan loses the ring to the giants Fasolt and Fafner as part of his payment to them for their building Valhalla. Fafner kills Fasolt so he can have the ring, and the treasure that accompanies it, for himself (he turns up again in *Siegfried*, transformed into a dragon). Wotan resolves to regain the ring, but, for reasons too complicated to explain here, he can only do this indirectly, through an individual not acting explicitly as Wotan's agent. To this end he fathers Siegmund (and, as it happens, Siegmund's twin, Sieglinde) by a mortal mother. The first two acts of *Die Walküre* tell the story of Siegmund and Sieglinde: separated as infants, they now meet, immediately fall in love, and consummate that love. Despite the Valkyrie Brünnhilde's compassion and protection, Siegmund is killed by Sieglinde's husband Hunding (Wotan's wife Fricka insists that Wotan uphold the sanctity of marriage by allowing Siegmund to die), but, as we learn in Act III of *Die Walküre*, Sieglinde has become pregnant. Her child will be named Siegfried, and in him will rest Wotan's hope for regaining the ring, since his plans for Siegmund have been thwarted.

In the last act of *Siegfried*, Siegfried awakens the now-mortal Brünnhilde from the years-long sleep on a flame-encircled crag to which her father Wotan has condemned her for disobeying him by attempting (in Act II of *Die Walküre*) to save Siegmund; their rapturous duet as they acknowledge their love for each other rings down *Siegfried*'s final curtain. The Prologue to *Gotterdämmerung* begins the next morning, with a scene for the three Norns (who are somewhat akin to the Fates of other mythologies), who recount and reinterpret much of what has happened, and whose hopes for the future are not great. (Remember that the plot summary being provided here hardly touches at all upon the *issues* of the *Ring*.) Then day breaks over the Valkyries' rock in one of the most skillful depictions of dawn ever composed for orchestra. Siegfried and Brünnhilde emerge from their cave and sing a duet, following which Siegfried departs by boat in search of further adventures. The concert excerpt **Dawn and Rhine Journey** joins Wagner's orchestral depiction of Dawn (actually beginning with the somber "Fate" motive first heard much earlier on in the cycle) to the glorious climax of the Prologue Duet, which leads directly into the evocative "Rhine Journey." The music darkens as the scene changes to the hall of the Gibichungs where Act I is set and where, to quote Ernest Newman, "the tragedy of the *Twilight of the Gods* begins." Alberich's son Hagen, half-brother of the Gibichung Gunther, is intent on regaining the ring for his father.

Siegfried has left the ring with Brünnhilde as a token of his love (she has given him her horse in exchange). The hero swears blood-brotherhood with Gunther and, under the influence of a potion that wipes all recollection of Brünnhilde from his memory,

falls in love with Gunther's sister Gutrune. At Hagen's urging, Siegfried once more breaks through the fire surrounding the Valkyries' rock and, disguised as Gunther, claims Brünnhilde as the latter's bride, wresting back the ring in the process. In Act II of *Götterdämmerung*, Brünnhilde, convinced that Siegfried has betrayed her, swears vengeance on him. So does Gunther, who, having expected Brünnhilde to become his own bride, has no reason to disbelieve Brünnhilde's claim that Siegfried has already consummated marriage with her. This vengeance is played out in *Götterdämmerung*'s final act, when, during a hunting party, Hagen stabs Siegfried in the back—the only part of his body left unprotected by Brünnhilde's magic spells, since he would never have turned his back on a foe—and kills him, but only after restoring his memory by means of another potion. Siegfried dies with Brünnhilde's name on his lips (this is the passage called, in its purely orchestral version, **Siegfried's Death**), and his body is borne back to the Gibichung hall, the ring still on his finger, to the dramatic strains of **Siegfried's Funeral March**, which weaves a number of prominent motives—among them "Fate," the broad theme of "Siegfried as Hero" (a transformation of his youthful horn call), and the "Sword"—into a powerful musical tapestry.

Following the arrival of the funeral procession at the Gibichung hall, the tragedy is further compounded as Hagen kills Gunther in a struggle over the ring. Then, as Hagen steps forward to take the ring from Siegfried's finger, the dead hero's hand raises itself threateningly, putting him off and provoking general astonishment. Brünnhilde enters, calming the assemblage and revealing that they have all been pawns in the hands of the gods. In a final, inspired apostrophe to the fallen hero, Brünnhilde asks that a funeral pyre be built on which she will join him in death, its fire cleansing the ring of the curse. This is the start of the **Immolation Scene** (heard here without the vocal line) that concludes Wagner's cycle. Having now reached an understanding of all that has transpired, Brünnhilde sends Wotan's message-bearing ravens back to Valhalla with the warning that even the home of the gods will be consumed. Ecstatically, she casts a torch on the pyre, mounts her horse, and leaps into the flames. At the height of the conflagration, the Rhine overflows its banks and the three Rhinemaidens—the original guardians of the Rhinegold—appear, dragging Hagen into the watery depths as he attempts to seize the ring for himself. As the flames rise up to consume Valhalla, the curtain falls, and the music of the "Redemption" motive heard on high in the violins brings *Der Ring des Nibelungen* to its close.

—Marc Mandel

GUEST ARTISTS

James Conlon



James Conlon has conducted in virtually every music capital in the United States, Europe, and Japan. In August 1996 Mr. Conlon became principal conductor of the Paris Opera, where his contract has just recently been extended through July 2004. Since 1989 he has also been both general music director of the City of Cologne and chief conductor of the Cologne Opera, the first person in forty-five years to assume artistic responsibility for both the symphonic and operatic activity in that city. Since 1979 he has been music director of the Cincinnati May Festival, the oldest choral music festival in the United States, which celebrates its 125th anniversary in 1998. From 1983 to 1991 he was music director of the Rotterdam Philharmonic. Mr. Conlon has conducted opera at La Scala, the Royal Opera, Covent Garden, the Paris Opera, Lyric Opera of Chicago, and the Maggio Musicale in Florence. Associated with the Metropolitan Opera for more than twenty years, he has conducted more than 200 performances with that company, leading a wide range of works from the Italian, German, French, Russian, and Czech repertories. Since his New York Philharmonic debut at the invitation of Pierre Boulez in 1974, he has appeared with all the leading orchestras in North America. In Europe he has appeared

with the Berlin Philharmonic, the Dresden Staatskapelle, the London Philharmonic, the London Symphony, the Munich Philharmonic, the Orchestre de Paris, the Orchestre National de France, the Kirov Orchestra, the Santa Cecilia Orchestra, and the City of Birmingham Symphony Orchestra. He is also a frequent guest conductor at such leading music festivals as Aspen, Ravinia, and Tanglewood. Mr. Conlon's EMI Classics recording with the Gürzenich Orchestra-Cologne Philharmonic of Zemlinsky's one-act opera *Der Zwerg* recently earned France's Grand Prix du Disque and Germany's ECHO-Deutsche-Schallplattenpreis. Last fall EMI released more Zemlinsky: *Ein florentinische Tragödie*, an opera based, like *Der Zwerg*, on Oscar Wilde, and a disc of orchestral music including several works never before recorded. A recording of Mendelssohn's *Elijah* will also be added to Mr. Conlon's EMI discography. In 1997-98 Mr. Conlon conducted three Wagner operas: a new production of *Tristan und Isolde* at the Paris Opera and performances of *Das Rheingold* and *Parsifal* in Cologne. Also in Paris this season he led *Le nozze di Figaro*, *Pelléas et Mélisande*, *Carmen*, and *La traviata*. He took the Gürzenich Orchestra-Cologne Philharmonic on a tour of Austria, Greece, and Switzerland and returned to the United States to conduct the New York Philharmonic and lead several performances at the Cincinnati May Festival. In June 1997 Mr. Conlon participated in the Tenth Van Cliburn International Piano Competition, conducting the final round and giving a master class for the finalists that was featured in "Playing With Fire," a television documentary aired nationally on PBS and now available on home video. Mr. Conlon's performance with the Orchestre de Paris on the soundtrack for Frédéric Mitterand's film of *Madama Butterfly* won the 1995 Pierre Bellan Prize in France; the film was telecast nationwide on PBS's "Great Performances" in July 1997 and the soundtrack was released by Sony Classical. On television, Mr. Conlon has appeared in Germany with the Cologne Philharmonic, in France with the Paris Opera, and in the United States with the Metropolitan Opera and National Symphony. Born in New York City, James Conlon made his professional debut in 1971 conducting *Boris Godunov* at the Spoleto Festival. The following year, while still a student, he made his New York debut conducting *La bohème* at the Juilliard School as a protégé of Maria Callas. Named an Officier de l'Ordre des Arts et des Letters by the French government in 1996, Mr. Conlon made his Boston Symphony debut in January 1981 and appeared with the orchestra most recently leading subscription performances this past November and December.

Van Cliburn



On July 2, 1989, thirty-one years after his triumph at the First Tchaikovsky International Piano Competition, Van Cliburn appeared in the Great Hall of the Moscow Conservatory; that trip to the Soviet Union, which also included performances in Leningrad, was one of the first triumphs marking his return to the concert stage following an extended sabbatical. Beginning with a performance at the White House State Dinner honoring the Soviet Union's General Secretary Mikhail Gorbachov in December 1987, Mr. Cliburn went on to play for the opening of Carnegie Hall's 100th anniversary season with the New York Philharmonic under Zubin Mehta. He was also invited to perform for the gala opening of the Morton H. Meyerson Symphony Center in Dallas, as well as at the dedication of the Lied Center for the Performing Arts in Lincoln, Nebraska, and the Bob Hope Cultural Center in Palm Springs, California. Recent appearances have included a performance with the Nashville Symphony on its fiftieth anniversary, a tour of Japan in March and April 1996, and appearances with the Columbus Symphony, the Oklahoma City Philharmonic, the San Jose Symphony, the Oregon Symphony, the San Antonio Symphony, the Austin Symphony, the Seattle Symphony, the National Symphony, and the Fort Worth Symphony. In May 1996 the University of Michigan's University Musical Society presented Mr. Cliburn in recital and honored him with its first Distinguished Artist Award. To coincide with his return to the stage, BMG Classics has reissued eight recordings, entitled "The Van Cliburn Collection," on its RCA Victor label. These CDs, which include his classic recordings of the Tchaikovsky Piano Concerto No. 1 with Kiril Kondrashin and Rachmaninoff's Piano Concerto No. 2 with Fritz Reiner and the Chicago Symphony, have reached the top of the best-seller lists. Mr. Cliburn rocketed to fame in 1958 at age twenty-three as winner of the First International Tchaikovsky Competition in Moscow, during the height of the Cold War, a victory that made front-page news and was celebrated by a ticker-tape parade in New York City, the only such honor ever given to a classical musician. At the invitation of Premier Khruschev he returned to the Soviet Union several times for extended series of concerts. In America, his recording

of Tchaikovsky's Piano Concerto No. 1 became the first classical recording to go platinum, by now having sold more than three million copies. Over the next two decades Mr. Cliburn performed with virtually every major orchestra and conductor. Equally in demand for formal ceremonial occasions, he performed for every United States President since Harry S. Truman, as well as for royalty and heads of state. At the height of his career, he still found time to give his name, talents, and energies to establishing the Van Cliburn International Piano Competition, first held in 1962, a living legacy to his commitment to aiding the development of young artists. In fact Mr. Cliburn was well-known in America prior to 1958, having won the Edgar M. Leventritt Foundation Award in 1954, resulting in highly successful appearances with Dimitri Mitropoulos and the New York Philharmonic, and with other major American Orchestras. At twelve he had made his orchestral debut with the Houston Symphony, having won first prize in a statewide competition for young pianists in Texas. Mr. Cliburn was born in Shreveport, Louisiana. From the age of three he studied piano with his mother, Rildia Bee O'Bryan Cliburn, a pupil of Arthur Friedheim, who was a pupil of Franz Liszt. At four he played in public, and by the time he was six it was obvious he was destined for a concert career. His mother remained his only teacher until, at seventeen, he entered the Juilliard School, where he continued his studies with Mme. Rosina Lhevinne. Over the many years of his concert career, Van Cliburn has consistently recognized the need to nurture the careers of aspiring young artists. He has provided scholarships at the Juilliard School, Cincinnati Conservatory, Texas Christian University, Louisiana State University, the Franz Liszt Academy in Budapest, the Moscow Conservatory, the Leningrad Conservatory, and other such institutions. He has served for many years on the Board of Trustees for Interlochen Arts Academy, where he established scholarships and built the Van Cliburn Scholarship Lodge whose rental fees general additional funds for scholarships. In recognition of both his concert career and his contributions to education and the development of young talent, Mr. Cliburn has received honorary degrees from Baylor University, Loyola University, Texas Christian University, Michigan State University, and the Moscow Conservatory, among others. Van Cliburn made his Boston Symphony debut with two Pension Fund concerts in October 1958, subsequently returning for subscription performances in Boston and New York in March/April and November/December 1964, and for annual Tanglewood appearances between 1963 and 1969. This concert marks his first appearance with the BSO since August 1969.

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NOTES

Antonín Dvořák
Violin Concerto in A minor, Opus 53

Antonín Dvořák was born in Nelahozeves (Mühlhausen), Bohemia, near Prague, on September 8, 1841, and died in Prague on May 1, 1904. He composed his Violin Concerto between July 5 and mid-September 1879, revising it in 1880 and then again two years later. Joseph Joachim gave a readthrough of the work with Dvořák conducting the orchestra of the Berlin Hochschule in November 1882. František Ondříček was soloist for the premiere in Prague on October 14, 1883, as well as for the Vienna premiere under Hans Richter on December 2, 1883, the same concert at which the Brahms Third Symphony was played for the first time. The first American

performance was given by Max Bendix with Theodore Thomas conducting the Chicago Orchestra on October 30, 1891, on which occasion the Daily News reported that "Dvořák has written this concerto in a tongue of odd inflections almost too slavonic for us to say we read aright. But its harmonies vibrate with a sincerity that is sometimes despotic in its magnetism. A truthfulness that elucidates, entreats, and compels is coupled with the most infatuating capriciousness." Wilhelm Gericke conducted the first Boston Symphony performances in November 1900, with Timothee Adamowski as soloist. Isaac Stern was soloist for the first Tanglewood performance on July 18, 1965, Erich Leinsdorf conducting. Frank Peter Zimmermann was soloist for the most recent performance here on July 21, 1995, Marek Janowski conducting. The orchestra includes two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.

On January 1, 1879, Joseph Joachim gave the first performance of the Brahms Violin Concerto. Brahms was one of the most important influences on the career of Antonín Dvořák, and it was for Joachim that Dvořák wrote his own Violin Concerto six months later. The Austro-Hungarian Joachim (1831-1907) was a composer, conductor, and teacher, as well as one of the most important violinists of his day. He made his debut at eight, was sent to study in Vienna several months after that, and in 1843 went to Leipzig to learn from Mendelssohn at the new conservatory there, making his Gewandhaus debut that August. On May 27, 1844, Mendelssohn conducted the Beethoven Violin Concerto in London with the thirteen-year-old Joachim as soloist; the enthusiastic audience was so taken with the blond youngster's performance that the first movement was several times interrupted by applause. Six years later, Joachim was concertmaster under Franz Liszt at Weimar for the first production of Wagner's *Lohengrin*. He became an intimate of Robert and Clara Schumann, and in 1853 he met Brahms, who benefited from Joachim's advice on orchestration (Tovey reports that the latter's skill in this area was considered "as on a level with his mastery of the violin") and from hearing Joachim's quartet perform his early chamber music. It soon became typical for Brahms to seek Joachim's suggestions regarding works-in-progress, and in 1877 Joachim conducted the first English performance, at Cambridge, of Brahms's First Symphony.* It was Brahms who introduced Dvořák to Joachim, and Joachim got to know Dvořák's A major string sextet, Opus 48, and E-flat string quartet, Opus 51, both of which were performed at Joachim's house in Berlin on July 29, 1879, with the composer present.

*Brahms and Joachim remained very close until the end of Joachim's marriage in 1884 found Brahms siding with Amalie Joachim. He wrote his Double Concerto as something of a peace offering to Joachim in 1887; Joachim and his quartet cellist, Robert Hausmann, were the first soloists.



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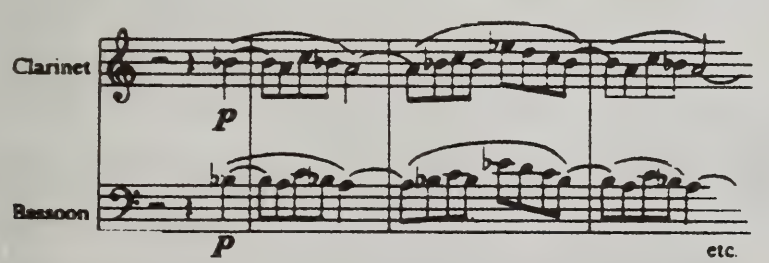
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By this time, and with encouragement from Joachim, who had recently given the first performance of Brahms's Violin Concerto, Dvořák was at work on a violin concerto of his own. In January 1880 he reported that Joachim had promised to play the concerto as soon as it was published, and on May 9, 1880, after Joachim had suggested a thorough revision, the composer wrote to Simrock that he had reworked the entire score, "without missing a single bar." Dvořák again gave the score to Joachim, who now took two years to respond, finally making alterations to the solo part in the summer of 1882 and suggesting that the composer lighten the instrumentation. In November the composer and Joachim read through the concerto with the orchestra of the Berlin Hochschule. The next month Dvořák held fast against criticism from Simrock's adviser Robert Keller regarding the lack of a break before the Adagio: "... the first two movements can—or must—remain as they are." Simrock published the score in 1883, but for the first performance the soloist was not Joachim but the twenty-three-year-old, Prague-born František Ondříček, who was already famous enough by this time to be receiving invitations to play throughout Europe, in the United States, and in eastern Russia. Joachim himself never performed Dvořák's concerto—though he almost did so in London during the composer's first visit there in 1884*—and it has been suggested that the violinist-composer may not have been able to reconcile his own conservatism vis-á-vis musical form with respect to Dvořák's bold experimentation in the first movement. Even today, this neglected masterpiece has had comparatively few advocates, but probably for yet another reason: it is fiendishly difficult.

Dvořák wastes no time in alerting us to the fact that he will adhere to no prescribed formal scheme in his first movement: he dispenses entirely with an orchestral exposition, a bold, unison *forte* with a suggestion of triple-time *furiant* rhythm serving to introduce the soloist before even five measures have gone by:



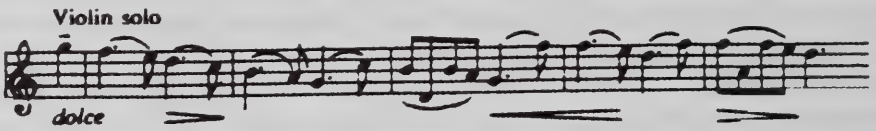
This warmly melodic theme gives way to cadenza-like figuration (already!) before the orchestra bursts in again, repeating its opening flourish at a higher pitch-level. The soloist follows suit, echoing his own previous music likewise at a higher pitch. Now the orchestra takes up a forceful version of the theme, leading quickly to the next important idea, a woodwind cantilena which grows naturally from the contours of the preceding orchestral material:



The soloist will develop this idea after returning yet again to the main theme. What might be identified as the movement's "real" second theme by virtue of its placement

*August Manns, on whose concert series Joachim was appearing at the Crystal Palace, would have programmed the work had the composer been allowed to conduct, but Dvořák was in England under the auspices of the Philharmonic Society, which would not let him appear with the rival organization—especially since the Crystal Palace concert was to happen before the Philharmonic's own!

in C, the relative major of A minor, will appear in the solo violin only much later, and very briefly at that, against a sort of free echo in the solo oboe:



The idea here is not so much to identify individual themes as to observe that Dvořák has created material so constantly ripe for elaboration that applying the terms "exposition" and "development" to this movement is—at least from the listener's point of view—almost meaningless. The soloist has barely a moment's pause once the music of the Allegro is under way; he is constantly varying and developing the thematic ideas, all the while displaying his skills as both melodist and pyrotechnical virtuoso par excellence. The "big" return to the main theme—the "recapitulation," if you must—really has nowhere to go, since so much has already happened, and Dvořák accordingly cuts things short with the suggestion of a brief cadenza (over forceful horn calls which recur in varying guises throughout the concerto) and then a contemplative bridge passage for winds and low strings—the soloist giving out yet another variant of the main theme—leading directly to the wonderfully expansive and beautiful F major Adagio.

The length of the second movement is supported not only by Dvořák's ability to create long-breathed arcs of melody, but also by his skill in juxtaposing contrasting key areas. Over a gentle cushion of orchestral strings, the soloist introduces an elegiac theme around which woodwinds weave soft garlands. The beginning of an orchestral statement—the melody now heard in flutes and oboes—is suddenly interrupted for a



stormy F minor episode, distant horns adding to the tension. A gently rocking theme in C major signals the return of calm; when this is taken up by the soloist it is in E major —a place rather far removed from the original home key of F! The pace quickens, and martial trumpet fanfares herald the return of the main theme now in A-flat, first in oboes and clarinets, then sung with lavish yet gentle embellishment by the soloist. The "rocking" theme recurs, as expected, in F major, but Dvořák still has one more sound-area to explore, and the soloist takes up the rocking theme in A major—another third-related key, paralleling the earlier juxtaposition of C and E—before the music closes with a return of the main theme in the horns, at last in a secure F major, the soloist's calm figurations leading us to the very quiet final cadence.

The rondo finale is unflaggingly energetic, tuneful, and, to quote Michael Steinberg, "unabashedly Czech," exploiting the folk-dance rhythms of the furiant in its A major main theme and the duple-time *dumka* in the D minor central episode. Dvořák is particularly inventive in his presentations of the main theme: it is heard first over high strings, the second violins sustaining a tonic A; it returns against a crashing open fifth in the timpani and the simulation of Czech bagpipes in the open fifth of violins and cellos; and for its third appearance it sounds against a rush of upper-string activity with off-beat accents in the cellos and basses. For the *dumka* episode, Dvořák asks the timpanist to retune his E to a D (other briefer instances of retuning occur occasionally in this score); this episode also stresses two-against-three cross-rhythms, particularly via the triplets of the horns heard against the steady 2/4 of the *dumka* theme. Near the end, there is a striking change of color when the solo flute brings back the main theme beginning on A-flat, and then a brief reference to the *dumka* prepares the exuberant final pages, a sudden accelerando and four brilliantly boisterous chords bringing this marvelous movement to a close.

—from notes by
Marc Mandel

The complete version of this program note appeared originally in the program book of the San Francisco Symphony copyright ©1984.

Richard Strauss

Also sprach Zarathustra, Tone poem for large orchestra
free after Nietzsche, Opus 30

Richard Strauss was born in Munich, Germany, on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949. He began the composition of Also sprach Zarathustra *in Munich on February 4, 1896, and completed it on August 24. Strauss himself conducted the Municipal Orchestra of Frankfurt-am-Main in the first performance on November 27, 1896. The American premiere took place in Chicago just over two months later, on February 5, 1897, with Theodore Thomas conducting the Chicago Symphony. Emil Paur led the first Boston Symphony performances late that same year, in October 1897. Serge Koussevitzky led the BSO's first Tanglewood performance on August 10, 1939. Emil Tchakarov led the BSO's most recent Tanglewood performance on July 28, 1984. The score calls for a large orchestra consisting of piccolo, three flutes (third doubling as second piccolo), three oboes, English horn, two clarinets plus E-flat clarinet and bass clarinet, three bassoons and contrabassoon, six horns, four trumpets, three trombones, two bass tubas, timpani, bass drum, cymbals, triangle, orchestral bells, a deep bell, two harps, organ, and strings.*

Surely no major philosopher has ever had a closer relationship to music and musicians than Friedrich Nietzsche, and no work of philosophy has inspired more musical compositions than his *Also sprach Zarathustra.* Nietzsche was an excellent pianist and an amateur composer as well, having turned out a fair number of choral works both

sacred and secular, songs, and piano pieces by his thirtieth year.* And even as late as 1887, when he was forty-three, he published a work for chorus and orchestra entitled *Hymnus an das Leben* ("*Hymn to Life*") to a text by the woman he once hoped to marry, Lou von Salome. But the central experience in Nietzsche's musical life, reflected in his writings ever after, was his acquaintance with Wagner, whose music at first overwhelmed him totally, to such an extent that he turned the end of his first book, *The Birth of Tragedy out of the Spirit of Music* (1872), which had begun as a study of the ritual origin of Greek tragedy, into a paean to Wagner's work. Gradually, though, he became disillusioned with Wagner and eventually turned into one of his most outspoken opponents. But in addition to being drawn to some of the musical questions of the day, at least as they reflected his own concerns, Nietzsche was also a source for music in others. His best-known work, *Also sprach Zarathustra* (1883-85), served as the basis for songs by Schoenberg, Delius, Medtner, and Taneyev, as well as larger works by Mahler (Third Symphony), Delius (*A Mass of Life*), and Strauss, not to mention such lesser-known composers as Diepenbrock, Rezniček, Peterson-Berger, Campo, and Ingenhoven.

Also sprach Zarathustra has an unusually poetic text for a work of philosophy, loosely narrative in character, filled with extraordinary imagery and wordplay. It consists of four parts containing some eighty short sections, each recording the (invented) sayings of Zarathustra ("Zoroaster" to the Greeks) covering all sorts of diverse topics; each section ends with the formula "*Also sprach Zarathustra*" ("Thus spoke Zarathustra"). From the beginning, Zarathustra speaks of the death of God and man's need to overcome himself, to become the overman,† to break out of the inertia and cultural conditioning that is so much a part of life that it is considered "human nature."

Strauss became acquainted with Nietzsche's work while reading in preparation for work on his first opera, *Guntram*. What interested him most of all was the philosopher's criticism of the established church and ultimately of all conventional religion. Strauss was the last composer who could be called an intellectual, but he made the courageous decision to attempt to deal with Nietzsche's philosophical ruminations as a symphonic poem. Perhaps he was attracted by the beauty of the language in the poem, of which Nietzsche himself said (in his *Ecce Homo*) that it might well be considered a musical composition. But it is one thing to regard a poetic text as being "musical" in some metaphorical sense and quite another to compose music about it!

Strauss's approach avoided what is perhaps the fundamental notion of Nietzsche's philosophy—that the same events will recur eternally on a grand scale—even though that might have lent itself perfectly to a gigantic rondo! He chose, instead, one particular theme of the work, which he described after the first Berlin performance:

> I did not intend to write philosophical music or portray Nietzsche's great work musically. I meant rather to convey in music an idea of the evolution of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the *Übermensch*.

For a musical setting of his plan, Strauss conceived one enormous movement that has little in common with the traditional musical forms which, however extended, had

*A scholarly critical edition of Nietzsche's music has been published, and three of his songs were recorded by Dietrich Fischer-Dieskau as part of a series of eight records surveying *Stilwandlungen des Klavierliedes 1850-1950* (*Stylistic Changes in the Piano-accompanied Song, 1850-1950*) on the imported Electrola label (they are to be found on the disc entitled *Lieder der Neudeutschen* [*Songs of the New Germans*]). Composed before Nietzsche's fateful encounter with Wagner, they reflect primarily the influence of Schumann.

†Nietzsche used the German word "*Übermensch*" for his notion of the elevated being who overcomes the finitude of his life in this life, not through brute power, but rather (as the root word "*Mensch*" implies) through attaining a superiority in those characteristics that are uniquely human. Shaw's *Man and Superman* popularized an alternative translation of the term, but these days it is too closely associated in our minds with comic book heroes to be of use when discussing Nietzsche or his ideas.

been the framework behind such earlier works as *Don Juan* (an extended sonata) or *Till Eulenspiegel* (a free rondo). For *Zarathustra,* Strauss selected a limited number of section titles from Nietzsche's work and arranged them in a way that made possible musical variety and development of material, quite unconcerned that they were presented in an order quite different from the philosopher's; Strauss was, after all, creating a work of music, and was seeking particularly musical means to express the main idea.

The most important of the unifying musical ideas—it comes up again and again—is the use of two keys, C and B, whose tonic notes are as close together as they can be melodically, though harmonically they are very far apart, to represent the natural world on the one hand and the inquiring spirit of man on the other. Time and again these two tonalities will be heard in close succession—or, indeed, even simultaneously. This frequent pairing helps justify the very ending of the work, which has been hotly debated since the first performance.

At the head of the score Strauss printed the opening lines of Nietzsche's prologue, in which Zarathustra observes the sunrise and announces his decision to descend to the world of mankind from the lonely spot high up in the mountains where he has passed ten years. The opening of the tone poem is a magnificent evocation of the primeval sunrise, with an important three-note rising figure in the trumpets representing Nature and the most glorious possible cadence in C (alternating major and minor at first before closing solidly in the major). That trumpet theme is the single most important melodic motive of the work.

Immediately there is a drastic change of mood to the section entitled **Von den Hinterweltlern** ("On the Afterworldly"), the most primitive state of man, which is, to Nietzsche, the condition of those who put their faith in an afterlife rather than seek fulfillment in this life. Gloomy, insubstantial phrases soon introduce an important new theme (heard here in B minor) leaping up, pizzicato, in cellos and basses; this theme is used throughout to depict man's inquiring mind. Strauss satirizes those inquiries that lead to religion by quoting the opening phrase of the plainsong Credo in the horns and moves into a lush passage of conventional sweetness for the strings divided into sixteen parts.

This leads into **Von der grossen Sehnsucht** ("On the Great Longing"), a passage that appears much later in Nietzsche's book, but its title was so apt for Strauss's plan —to depict man's yearning to move beyond ignorance and superstition—that he uses it at this point. The section is developmental in character, combining the B minor "inquiring mind" motive with the C major "Nature" motive, while casting further aspersions at religion by quoting the *Magnificat* melody as well as the *Credo.* A vigorous new figure rushes up from the depths of the orchestra, gradually overpowering everything else. With a harp glissando it sweeps into **Von den Freuden- und Leidenschaften** ("Of Pleasures and Passions"). This section, in C minor, links man's sensual life with Nature (through the key relationship) rather than his spirit. It introduces a passionate new theme followed by an important motive blared out by trombones and heard frequently thereafter, sometimes identified as the theme of "satiety," representing the protest of those higher elements of spirit against such indulgence. This theme has elements related harmonically to both keys, C and B, and therefore plays an important part in the proceedings. A development of this material, **Das Grablied** ("The Tomb Song"), follows immediately in B minor and related keys.

It dies away into the depths as cellos and basses begin a passage in strict imitation labeled **Von der Wissenschaft** ("On Science"). What could be more scientific than a fugue? And this one begins with the notes of the Nature theme, in C, followed immediately by the three notes of the B minor triad, then continuing to all the remaining pitches of the chromatic scale. The imitations work the tonality around to B minor again, and a new developmental section gets underway, climaxing in **Der Genesende** ("The Convalescent"), in which vigorous statements of the fugue theme, beginning in the bass, intertwine with the "satiety" theme, leading finally to a powerful C major triple-*forte* for full orchestra, breaking off into pregnant silence. The next chord? B minor,

bringing in an extended new development of several of the major ideas, treated with extraordinary orchestral virtuosity.

This comes to an end in an utterly unexpected way—by turning into a Viennese waltz, and a waltz in C major at that! For this section Strauss borrows Nietzsche's title **Das Tanzlied** ("The Dancing Song"). Here, for the very first time in Strauss's life, he seems ready to take on his older namesakes, the other Strausses who were renowned as the waltz kings. And here, already, we can get more than a tiny glimpse of *Der Rosenkavalier*, still some sixteen years in the future. This waltz begins as an amiable and graceful dance with a theme based on the Nature motive, but it soon builds in energy and vehemence, as many of the earlier themes make their appearance, only to be destroyed in turn by the "satiety" motive, which takes over fiercely at the climax of the score (corresponding to a similar climax in the book), as a great bell tolls twelve times.

Strauss marks this passage in the score **Nachtwandlerlied** ("Night Wanderer's Song"), though that word is not used by Nietzsche. The equivalent passage in the book is "*Das andere Tanzlied*" ("The other dancing song"), where a bell peals twelve times and between each of its clangs the poet inserts a line of the poem "*O Mensch! Gib Acht!*" ("O man, take care!"); the entire poem, which was used by Mahler in his Third Symphony, is recapitulated later in the fourth part of Nietzsche's book. Strauss treats the passage as purely instrumental; the bell rings every four measures, ever more softly, as the music settles onto a chord of C major, only to slip, with magical effect, into a gentle, bright B major for the coda, in which the violins present a sweet theme representing "spiritual freedom." It moves delicately up to the heights, in the top strings and woodwinds, to all appearances preparing a conclusion on the B major chord.

Yet this B is softly but insistently undercut by cellos and basses, pizzicato, with the rising three-note "Nature" motive, as if to say: Earth—the natural world—abides in spite of all. Four more times the upper instruments reiterate their chord of B, only to find that the bottom strings repeat the C with quiet obstinacy, finally bringing the work to an end.

Those last measures, *almost* closing in two keys simultaneously, aroused endless discussion when the work was first performed. One Boston critic, Louis Elson, found nothing to admire in the piece, which he characterized as "chaos." Referring to the title of the tone poem, he commented:

> Zarathustra...did everything but speak; he had an impediment in his speech which caused him to stutter even the most beautiful phrases. At the end of the work there is a modulation from the key of B to the key of C that is unique, for the Gordian knot is cut by the simple process of going there and going back again. If such modulations are possible, then the harmony books may as well be burnt at once.

But Elson showed no sign of appreciating Strauss's carefully worked out opposition of the two keys throughout the work, which alone justifies that extraordinary conclusion. Indeed, though Strauss admitted to and even explained the literary program that lay at the back of his mind when composing, his artful musical development—the interaction between two keys that normally have little relationship to one another, the rich thematic progress creating its own unique pattern of statement and recapitulation, the brilliant scoring—produced a work that really does not need its program for support. It is more likely, in fact, that the better one knows Nietzsche's book, the less useful it is as a guide to the music. At the same time, Strauss's rich invention, lavish display of sheer technique, and imaginative treatment of a basic formal problem provide quite enough to occupy the attention during the performance of this colorful score.

—Steven Ledbetter



GUEST ARTIST

Pamela Frank



Besides her extensive schedule of orchestral and recital engagements, the American violinist Pamela Frank is sought as a chamber music partner by today's most distinguished soloists and ensembles. In 1997-98 Ms. Frank gave concerts with the Boston Symphony, the Cleveland Orchestra, the Chicago Symphony, the Czech Philharmonic, the Houston Symphony, the National Symphony, the Orchestre National de France, and the Philadelphia Orchestra, among other ensembles, and also made a European tour with the Detroit Symphony led by Neeme Järvi. She and her father, pianist Claude Frank, gave a number of recitals throughout the season, including a three-concert Beethoven sonata cycle at London's Wigmore Hall. While committed to the standard repertoire, Ms. Frank also has an affinity for contemporary music. A special highlight of her 1997-98 season was the world premiere of a new concerto by Ellen Taaffe Zwilich commissioned for Ms. Frank by Carnegie Hall, where she gave the premiere with Hugh Wolff and the Orchestra of St. Luke's. Also in 1997-98, during her annual visit to Japan, she joined Peter Serkin, Yo-Yo Ma, and Richard Stoltzman at Toru Takemitsu's Tokyo Opera City, playing works of Takemitsu and others. She has also premiered and recorded two works by Aaron Jay Kernis, the piano quartet *Still Movement with Hymn* and *Lament and Prayer* for violin and orchestra. In the context of her orchestral engagements, Ms. Frank has established a close collaboration with conductor Yuri Temirkanov, joining him and the St. Petersburg Philharmonic on their 1996 American tour. During the summer of 1997 she also appeared with him for special concerts in St. Petersburg as well as at the Blossom Festival with the Cleveland Orchestra and at the Mann Music Center with the Philadelphia Orchestra. Ms. Frank made her Carnegie Hall recital debut in April 1995 and has appeared at the major festivals on both sides of the Atlantic. Her chamber music engagements have included frequent appearances with the Chamber Music Society of Lincoln Center and with Music From Marlboro on numerous tours. She has appeared in a "Live From Lincoln Center" telecast of Schubert's *Trout* Quintet with Emanuel Ax, Rebecca Young, Yo-Yo Ma, and Edgar Meyer; in 1997 she joined artists including Steven Isserlis, Joshua Bell, and Tabea Zimmermann for chamber concerts at the Edinburgh and Salzburg festivals. In the recording studio, Ms. Frank has made several discs under a new contract with London/Decca, including two Mozart concertos with David Zinman and the Tonhalle Orchestra, the Brahms violin sonatas with Peter Serkin, and a Schubert album with Claude Frank, having previously recorded the Beethoven violin sonatas with Mr. Frank for MusicMasters. For Sony Classical she has recorded Schubert's *Trout* Quintet and Chopin's piano trio with Emanuel Ax and Yo-Yo Ma, and is featured on the soundtrack to the film "Immortal Beloved." Born in New York City, Pamela Frank is the daughter of noted pianists Claude Frank and Lilian Kallir; the three frequently play chamber music both at home and before the public. Ms. Frank began her violin studies at five and after eleven years as a pupil of Shirley Givens continued her musical education with Szymon Goldberg and Jaime Laredo. In 1985 she formally launched her career with the first of her four appearances with Alexander Schneider and the New York String Orchestra at Carnegie Hall. A recipient of the Avery Fisher Career Grant in 1988, she graduated the following year from the Curtis Institute of Music in Philadelphia, where she now lives. Ms. Frank made her Boston Symphony debut in December 1992 under Seiji Ozawa's direction and appeared with the orchestra most recently in subscription concerts last October.

Tanglewood
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BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Sunday, July 19, at 2:30

JAMES CONLON conducting

ALL-MOZART PROGRAM

Symphony No. 34 in C, K.338
- Allegro vivo
- Andante di molto
- Allegro vivace

Piano Concerto No. 9 in E-flat, K.271
- Allegro
- Andantino
- Presto—Menuetto: Cantabile—Presto

STEPHEN HOUGH

INTERMISSION



"Va pure ad altri in braccio," from
Act III of *La finta giardiniera,* K.196

"Voi che sapete," from Act II of
Le nozze di Figaro, K.492

"Deh, per questo istante solo," from Act II
of *La clemenza di Tito,* K.621

JENNIFER LARMORE, mezzo-soprano

Symphony No. 35 in D, K.385, *Haffner*

Allegro
Andante
Menuetto: Trio
Finale: Presto

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Baldwin piano

Stephen Hough plays the Steinway piano.

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NOTES

Wolfgang Amadè Mozart
Symphony No. 34 in C, K.338

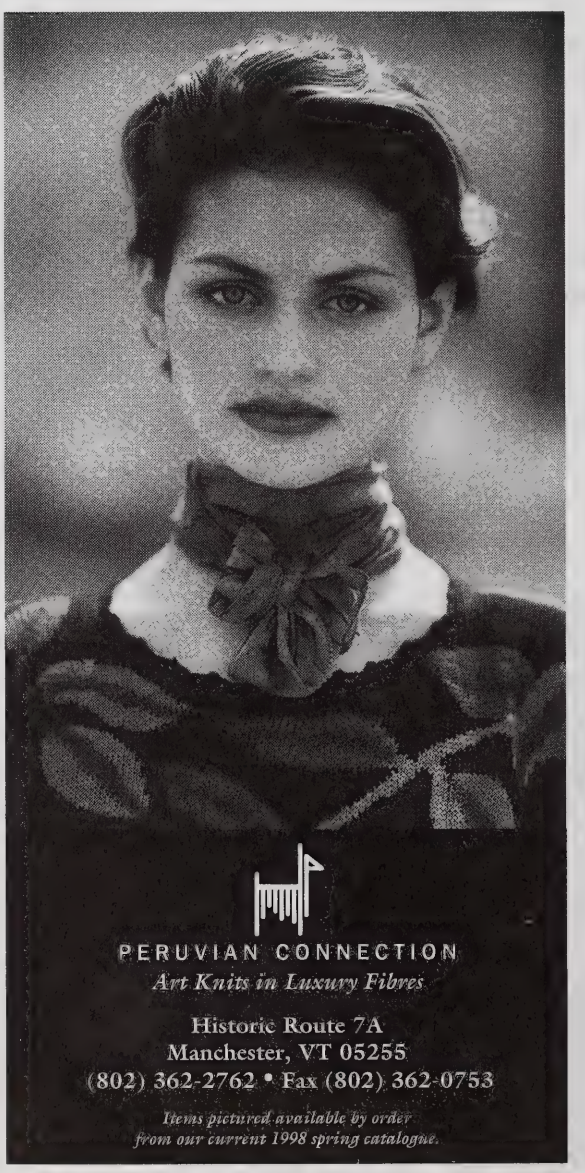
Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. Mozart completed the C major symphony, K.338, in Salzburg on August 29, 1780. The date of the first performance is unknown. The symphony was first heard in the United States in a concert given in New York's Central Park by the Theodore Thomas Orchestra on August 26, 1875 in the series entitled "Thomas Summer Night Concerts." Thomas and the orchestra also gave the Boston premiere in the old Boston Music Hall on November 17, 1875. Wilhelm Gericke led the first Boston Symphony performances of this symphony in March and April 1899. Serge Koussevitzky led the first Tanglewood performances as part of a Bach-Mozart series in July 1948. Michael Tilson Thomas led the BSO's most recent Tanglewood performance on August 24, 1985. The score calls for oboes, bassoons, horns, and trumpets in pairs, timpani, and strings.

This is the last symphony that Mozart wrote in his home town of Salzburg, where he was finding his employment by the antipathetic and brutish Archbishop Colloredo to be more than he could take. Indeed, before long he would leave Salzburg permanently for life in Vienna and for the opportunity to make his mark on a larger stage than Salzburg had to offer. By the beginning of 1781 he had completed and produced

in Munich the first of his great operatic scores (*Idomeneo*, which is finally beginning to take its rightful place in the pantheon of Mozart operas), and he actively looked away from Salzburg for new positions and opportunities to compose.

We do not know when this symphony was first performed; presumably it was intended for the archiepiscopal court in Salzburg. Certainly it is festive in its overall character, especially with the trumpets-and-drums C major fanfares of the outer movements. At the same time, though, there is a new expressiveness to Mozart's music here, the discovery of C minor even in the midst of the most assertive C major fanfares. Scarcely has the opening movement begun than an A-natural turns unexpectedly into an A-flat, and our major key has become minor. This same expressive turn lies at the core of Schubert's music four decades later; Mozart shows already the essence of its possibilities and in so doing greatly widens the expressive range of the symphony. The phrases seem to grow in larger steps, and their consequences are cast still farther afield. The secondary theme in the dominant key of G takes on a gentle poignancy with its passing chromatic notes. The development is an extended harmonic discussion of the implications of the minor key, thus making the recapitulation sound especially brilliant in its C major return—and perhaps with an ironic twist.

With divided violas, and bassoons as the only woodwinds employed, the slow movement is unusually dark in color. The texture is almost that of chamber music—and, in fact, Mozart himself made the genre of the string quintet (with two viola parts)



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RIMSKY-KORSAKOV *Scheherazade*

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BUTI CHORUS
Ann Howard Jones conducting
To include BRITTEN *Company of Heaven*

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BUTI ORCHESTRA
David Hoose conducting
BUTTERWORTH *A Shropshire Lad* Rhapsody
BRITTEN *Sinfonia da Requiem*
ELGAR *Enigma* Variations

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TCHAIKOVSKY Symphony No. 5
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uniquely his own only a few years later. Here, too, he borrows from the minor key to enlarge the range of expression—briefly, but with double effectiveness for its effect of understating the mood.

Mozart originally composed a minuet for this symphony, but later tore the music right out of the score (leaving only the first measures, which were on the back of the page that contained the end of the slow movement). It was common enough to omit the minuet in symphonies designed to suit French taste, but for Vienna it would be more normal to have the usual complement of four movements. Alfred Einstein once proposed that a minuet movement in C major (K.409[383f]) composed in Vienna in 1782 was intended by Mozart for performances of this symphony in that city, and the symphony is sometimes performed with K.409 inserted as a third movement. But it should be noted that the "added" minuet requires two flutes not otherwise called for in the three-movement version.

The woodwinds and trumpets return for the finale, which begins with a carefree C major tarantella of rushing scales and high exuberance. The exposition is entirely light and lively, making the development section's turn toward the minor so much the more significant. The recapitulation routs the darkness, at least for the moment; thereafter only the merest passing shadow is cast upon the brilliant conclusion.

—Steven Ledbetter

Wolfgang Amadè Mozart
Piano Concerto No. 9 in E-flat, K.271

Mozart completed his E-flat piano concerto, K.271, in January 1777 for a touring French pianist, Mlle. Jeunehomme, whose name he is apt to spell "jenomè" or "jenomy" and which his father, Leopold Mozart, turned into "genommi." Presumably Mlle. J. played the first performance, but we have no details about this. Mozart included his own cadenzas in the autograph score. In February 1783, he sent his sister newly composed "Eingänge," or cadenza-like flourishes, to introduce solo passages. Emma Boynet was soloist for the first Boston Symphony performances of this work, conducted by Serge Koussevitzky in April 1943. Rudolf Serkin was soloist for the first Tanglewood performance, on July 5, 1963, under Erich Leinsdorf's direction. Emanuel Ax was soloist for the BSO's most recent Tanglewood performance on August 25, 1996, under the direction of Bernard Haitink. The orchestra consists of two oboes, two horns, and strings.

On February 12, 1874, Miss Amy Fay, a young pianist then in her fifth year of living in Germany where she had gone, as they said in those days, to refine her taste and improve her technique, wrote to her family in St. Albans, Vermont:

> Deppe wants me to play a Mozart concerto for two pianos with Fräulein Steiniger, the first thing I play in public. Did you know that Mozart wrote *twenty* concertos for the piano, and that nine of them are masterpieces? Yet nobody plays them. Why? Because they are too hard, Deppe says, and Lebert, the head of the Stuttgardt conservatory, told me the same thing at Weimar. I remember that the musical critic of the *Atlantic Monthly* remarked that "we should regard Mozart's passages and cadenzas as child's play, now-a-days." *Child's play*, indeed! That critic, whoever it is, "had better go to school again," as C. always says!*

Actually, counting the concerto for two pianos that Miss Fay prepared with Fräulein Steiniger, and another for three pianos, Mozart wrote twenty-three piano concertos. (This does not take into account his adaptations of sonatas by other composers that he made for his tours between 1765 and 1767.) Most of us, moreover, would have a hard time reducing the number of "masterpieces" to just nine. The series, at any rate,

*Amy Fay's *Music-Study in Germany*, six years' letters to her family, first published in 1880 at the urging of Henry Wadsworth Longfellow, with later English, German, and French editions sponsored by, respectively, Sir George Grove, Franz Liszt, and Vincent d'Indy, is one of the most vivid, informative, and delightful of all books about music. It has been available as a Dover paperback reprint.

begins with the still seldom heard, inventive, brilliant, if not perfectly equilibrated concerto in D, K.175, of December 1773, and concludes with one of the most familiar of the "masterpieces," the gently shadowed concerto in B-flat, K.595, completed three weeks before Mozart's thirty-fifth and last birthday. Mozart's most intense concentration on the genre occurred in the middle of the 1780s, the peak of his popularity as a composer and as an adult performer. The concerto that Stephen Hough plays at this concert holds a special place in the sequence, for, after the dashing display of ingenuity of K.175 and the charms of K.238 in B-flat and K.246 in C, it is an all but inconceivable leap forward in ambition and achievement alike. At twenty-one, Mozart is mature.

It all leaves us most curious about Mlle. Jeunehomme—"*die jenomy*"—whose playing, whose personality, or perhaps whose reputation so stimulated Mozart. But to no avail. She passes through Salzburg and through musical history for just a moment in January 1777, leaving her indiscriminately spelled name attached to the work in which Mozart, as it were, became Mozart, and she disappears again—to France, one imagines, to concerts and teaching, perhaps to marriage and retirement from public life. We know that Mozart himself played "her" concerto at a private concert in Munich on October 4, 1777, and from his sending "*Eingänge*" to Nannerl in February 1783 we know that it continued to engage his attention.

The scoring is modest: only pairs of oboes and horns join the strings, something remembered always with surprise because the impression is so firmly of a big concerto. (It is, in fact, Mozart's longest.) But Mozart uses these restricted resources remarkably: the horn gets to play a melody in unison with the piano, and more than once Mozart explores the uncommon sonority of the keyboard instrument joined only by the two oboes. The orchestra's opening flourish is a formal call to attention. The piano's response is a delicious impertinence. Normal concerto etiquette after all obliges the solo to wait until the end of an extended *tutti*. But the piano's penchant for playing at

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unexpected times once established, the whole issue of who plays when becomes the subject of continuing, subtle jokes and surprises.

It was often typical of Mozart to translate the gestures of opera into the context of the concerto. In the slow movement of his *Sinfonia concertante* for violin and viola, for example, Mozart engages the soloists in impassioned operatic duetting. Here, in the Andantino of this concerto, he presents a scene from some sombre tragedy. Strings are muted, violins proceed by close imitation, and the music that prepares the singer's entrance makes its cadence on the formal full close of an *opera seria* recitative. The aria is impassioned and complex, the C minor of its beginning soothed occasionally by a gentler music in E-flat major, but it is the gestures of recitative, now pathetic, now stern, that dominate the discourse.

The finale begins in unbuttoned and purling virtuosity, and again we might infer that Mlle. Jeunehomme was an especially elegant exećutant of trills. One of the virtuosic sweeps down the keyboard and up again leads to the opening of a door onto a world of whose existence we had not expected a reminder: we hear a minuet, music of a new character, a new meter, a new key. Mozart outdoes himself both in his melodic embellishments, so characteristic in their confluence of invention and control, pathos, and grace, and also in the wonderfully piquant scoring as each strain is repeated with orchestral accompaniment (first violins and the lowest strings pizzicato, but the former with far more notes; the middle voices sustained, but their tone veiled by mutes). The minuet dissolves into anóther cadenza, whence the Presto emerges again to send the music to its runaway close.

—Michael Steinberg

Now Program Annotator and Lecturer of the San Francisco Symphony and the New York Philharmonic, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. Oxford University Press has published a compilation of program notes (including many written for the Boston Symphony) entitled *The Symphony–A Listener's Guide.* A second volume, devoted to the concerto, is due for publication this fall.

Wolfgang Amadè Mozart

"Va pure ad altri in braccio" (Ramiro), from Act III of *La finta giardiniera*, K.196

"Voi che sapete" (Cherubino), from Act II of *Le nozze di Figaro*, K.492

"Deh, per questo istante solo" (Sesto), from Act II of *La clemenza di Tito*, K.621

Mozart composed La finta giardiniera *late in 1774 for a production in Munich scheduled for December 29 but eventually postponed until January 13, 1775. This is the first performance of Ramiro's first act aria in a Boston Symphony concert. The aria calls for a castrato soprano (typically a mezzo-soprano in modern performances), pairs of oboes and bassoons, four horns, and strings.*

La finta giardiniera, the product of an eighteen-year-old genius, was the most remarkable of the operas Mozart had composed to that point; it has a wild hodgepodge of a plot involving a series of mixed-up romances gone wrong, people in disguise, one character believed dead who is discovered to be alive but refuses to admit her identity, an abduction, temporary insanity (caused by love), and a happy ending. The work was received with great favor at the Munich premiere, though it was more popular later in a German version with spoken dialogue in lieu of the recitative. At some point the entire first act of the Italian version was lost, but it fortunately turned up late in this century, in time to be included in the complete edition of Mozart's works.

For present purposes it is not necessary to know the complicated plot. Late in Act III

—not long, in fact, before the happy ending—Ramiro is devastated when the woman he loves, Arminda, spurns him yet again, being determined to marry another man (who, it will turn out, is pledged to someone else). In one of the most deeply expressive moments in the score, Ramiro sings the powerful C minor aria "Va pure ad altri" ("So go on to someone else!"). Mozart frequently wrote chromatic and expressively intense music when he chose C minor (the piano concerto, K.491, is already hinted at in the orchestral passage that opens this aria), and this is an early example.

MOZART, "Va pure ad altri in braccio" (Ramiro), from Act III of "La finta giardiniera," K.196

Recitative

E giunge a questo segno	So this is the point to which
La tua perfidia ingrata!	your faithless gratitude has come!
Dimmi, barbara donna, iniquo mostro	Tell me, heartless woman, evil monster
Di crudeltà, di qual delitto è reo	of cruelty, of what offense
Questo povero cor? Ah, che la rabbia	is my poor heart guilty? Ah, my rage
M'impedisce il respiro.	makes me breathless.
E sento nel mio petto,	And I feel in my breast
Odio, sdegno, furor, ira e dispetto.	hatred, disdain, fury, anger, and spite.

Aria

Va pure ad altri in braccio,	So go to another's arms,
Perfida donna ingrata,	false, ungrateful woman,
Furia crudel spietata,	pitiless, cruel Fury!
Sempre per te sarò!	Yet I will always be yours!
Già misero mi vuoi,	You already see me wretched,
Lontan dagl'occhi tuoi;	away from your eyes;
Misero morirò.	Wretched I shall die.

* * * * *

Mozart began Le nozze di Figaro *(*The Marriage of Figaro*), on a libretto by Lorenzo da Ponte, about October 1785 and completed it on April 29, 1786; the first performance took place in the Burgtheater in Vienna on May 1, 1786. Cherubino's aria "Voi che sapete" occurs in the second act. The aria was included in numerous Boston Symphony concerts between November 1882 (with Emily Winant under Georg Henschel's direction) and December 1917 (with Nellie Melba led by Karl Muck); this is its first BSO performance since then. It is scored for mezzo-soprano, one each of flute, oboe, clarinet, and bassoon, two horns, and strings.*

Mozart's three great Italian comic operas to librettos by Lorenzo da Ponte are all different from one another, but they all share the composer's extraordinary dramatic insight into human emotion and human weakness. It is an understanding that allows the composer to create human beings, even of characters that in other hands might only be cardboard stereotypes, and to reveal their hurts and their humanity even in scenes that make us laugh at their foibles or sympathize with their sorrows.

The first of these three operas daringly drew its libretto from a French comedy banned from Vienna for political reasons. Beaumarchais' *Le Mariage de Figaro*, produced in 1784, had shown a wisecracking servant who managed to foil his master's nefarious design on the servant's bride-to-be. In outline it was not greatly different from any number of stylish comedies of the day, but Beaumarchais's characters were far more politically outspoken than had been the case in earlier comedies, and the implications of the drama discomfitted aristocrats and crowned heads—especially since only the year before a great colonial empire, England, had lost a war to rebellious colonists on the other side of the ocean, ushering in a generation in which kings sat uneasily on their thrones. Da Ponte took great pains to reassure the governmental censors that his adaptation had removed anything that might be politically untoward. There are

commentators who insist that Mozart's music expresses the feelings of the common people far more daringly than any writer could have done in that day; but of course the censors couldn't read music and were quite incapable of guessing its effect on an audience.

Mozart took da Ponte's adaptation of Beaumarchais's comedy and converted it into one of the great human stories of the musical theater. The characters live in their music as few characters in any opera. They experience "a crazy day" (to translate the subtitle given both the original play and its operatic version) in which true love triumphs over lechery, but not without ambiguity or ambivalence, and not before we have laughed at delightful scenes of comic invention and sympathized with near-heartbreak.

Among the many memorable and delightful characters in *Figaro* is the young boy Cherubino ("little cherub," a name more hopeful than accurate, for he is always getting into trouble). This role is written for a mezzo-soprano who plays it in male dress, a traditional way of indicating a character just entering puberty. And is Cherubino ever entering puberty! The first time we see him in the opera, utterly overwhelmed by his hormones, he sings a breathless aria of unrequited love—for every woman he encounters. His most dangerous passion (however innocent and juvenile) is for the Countess. In the second act he is asked to sing her a little song about love he had written the day before. This is "Voi che sapete" (da Ponte based the text on a passage in Dante's *Vita nuova*), a delicately yearning melody that nonetheless expresses the very essence of self-control, compared to the aria sung in Act I. But, after all, Cherubino wrote this one *yesterday*—that's how quickly he is being overcome by the powers of Cupid. Yesterday he could quote poetic love images that went all the way back to the troubadours; today he is beset with overpowering feelings.

MOZART, "Voi che sapete" (Cherubino), from Act II of "Le nozze di Figaro," K.492

Voi, che sapete che cosa è amor,	You, who know what love is,
donne vedete, s'io l'ho nel cor.	ladies, see whether I have it in my heart.
Quello ch'io provo, vi ridirò,	What I'm feeling, I'll describe for you,
e per me nuovo, capir nol so.	it's new for me, I don't understand it.
Sento un affetto pien di desir,	I feel an emotion full of desire
ch'ora è diletto, ch'ora è martir.	which is first pleasure, then suffering.
Gelo, e poi sento l'alma avvampar,	I freeze, and then I feel my soul burning,
e in un momento torno a gelar.	and in a moment I turn again to ice.
Ricerco un bene fuori di me,	I seek a blessing outside myself,
non so chi 'l tiene, non so cos'è.	I don't know who has it, or what it is.
Sospiro e gemo senza voler,	I sigh and moan without wanting to,
palpito e tremo senza saper;	I palpitate and tremble without knowing it;
non trovo pace notte, né di,	I find no peace night or day,
ma pur mi piace languir così.	and yet I enjoy languishing like this!
Voi, che sapete... *[ecc.]*	You, who know... *[etc.]*

* * * * *

Mozart composed La clemenza di Tito *in the summer of 1791 for a performance that September at the National Theater in Prague. The American premiere took place at Tanglewood on August 4, 1952. Sesto's aria "Deh, per questo istante solo" is one of the climactic moments of the third act. This is the first performance of the aria in a Boston Symphony concert. In addition to a soprano castrato (mezzo-soprano in modern performances), the score calls for flute, two oboes, two bassoons, two horns, and strings.*

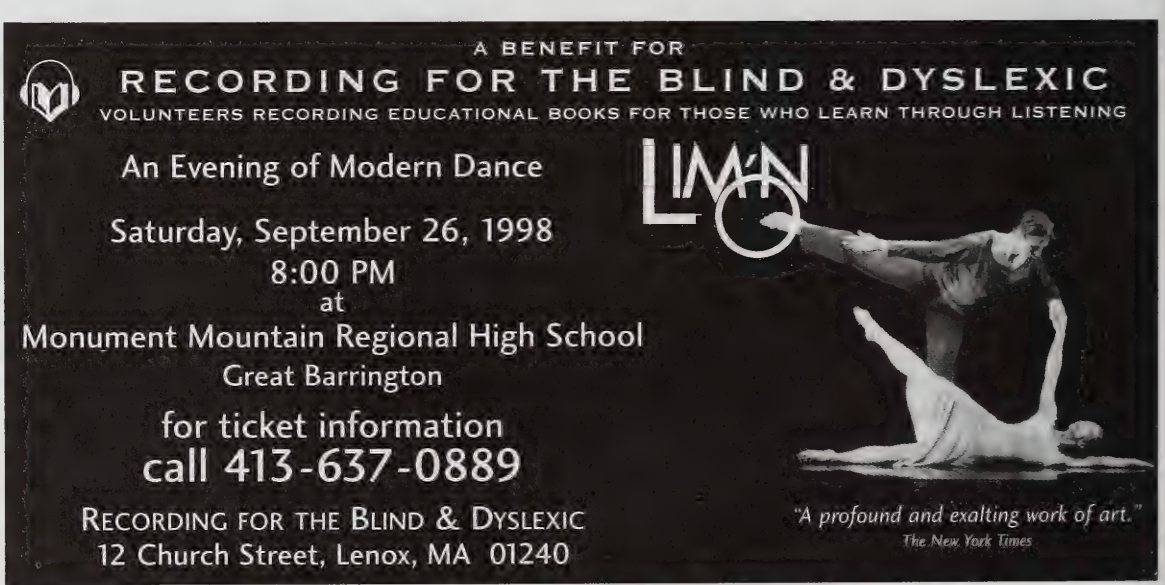
Probably no major composition of Mozart's maturity is less well-known today than his final opera, *La clemenza di Tito,* composed in the late summer of 1791 for a festive production given in Prague—the city that before all others took Mozart to its heart—

in conjunction with the coronation ceremony of the new Emperor Leopold II as King of Bohemia. It is ironic that the opera should be so little-known. For one thing, Mozartolatry has reached such heights that almost anything coming from his pen, at any age, is treasured by music lovers. For another, *La clemenza di Tito* was (after a slow start) among the most popular of all Mozart's works in the years immediately following his death; it enjoyed numerous revivals and achieved no fewer than fifteen printed editions by 1810! Yet until about two decades ago, no major work of Mozart's had fallen lower in public esteem.

It was said that Mozart composed the work only because he needed money and that he did it carelessly and in haste. The style and form in which it was written, we are told, is the outmoded conventional *opera seria,* which Mozart himself had avoided since composing *Idomeneo* ten years earlier. The plot—particularly on its central point of Titus's clemency—was unrealistic and anticlimactic. We read that only eighteen days elapsed between the beginning and end of the act of composition, and that Mozart relegated the entire job of composing the recitatives to his pupil Süssmayer. We are told that the opera's austere style is a sign of the composer's haste. Surely such an opera could be nothing but the merest makeshift, unworthy of Mozart's name?

Over the last two centuries the work was generally conceded to be "weak" or "defective." Then, in 1974, a new production of *Tito* at Covent Garden under the direction of Colin Davis became a turning point in the work's reception. In just a few years the opera was hailed as truly Mozartean, as a newly discovered link between the *opera seria* of the Baroque and the great romantic serious operas of Rossini, Bellini, Spontini, and even Verdi. We can now see Mozart at the peak of his powers composing virtually at the same time two very different operas—a sustained, autumnal classical tragedy (using these two words in the sense of Racine) in *La clemenza di Tito,* and a lively, popularist folk comedy with universal humanistic overtones in *The Magic Flute.*

The opera is set in ancient Rome about the year 80, in the reign of one of the very few "good" Caesars, Titus (Tito), the son of Vespasian. His friend Sextus (Sesto) is the rival of Titus in love and is eventually goaded into setting a fire in the forum and assassinating Titus. Sextus succeeds in the first, but not in the second. Following a powerfully dramatic scene with Tito in which Sesto is placed in the position either of lying to his friend or betraying the woman he loves, Sesto finally confesses his treason and asks for death. As he is being led away under guard, Sesto asks to kiss Caesar's hand for the last time. This leads into the aria that is the culmination of the scene, "Deh per questo istante solo." Coming on the heels of about four minutes of tumultuous recitative with constantly changing harmonies and more rapid exchanges of bitter words, the aria opens as an eloquent moment of calm and classical reserve, though



Sesto soon loses control enough to break out in a dark prediction of his coming death in a comparatively dark key and express his increasing anguish in the closing fast section. Of course, as the title of the opera hints to us already, he will not, in the end, have to face the executioner.

MOZART, "Deh, per questo istante solo" (Sesto), from Act II of "La clemenza di Tito," K.621

Deh per questo istante solo
ti ricorda il primo amor,
Che morir mi fa di duolo
il tuo sdegno, il tuo rigor.
Di pietade indegno, è vero,
sol spirar io deggio orror.
Pur saresti men severo,
se vedessi questo cor.
Deh per questo istante solo... *[ecc.]*
Disperato vado a morte;
ma il morir non mi spaventa.
Il pensiero mi tormenta
che fui teco un traditor!
(Tanto affanno soffre un core,
nè si more di dolor!)

Ah, if only for this single moment,
remember your first love.
Let your scorn, your severity
make me die of grief.
I am unworthy of pity, it is true,
I can only inspire horror.
Yet you would be less harsh
if you could see this heart.
Ah, if only for this single moment... *[etc.]*
In despair I go to death;
but death does not frighten me.
What torments me is the thought
that I was a traitor to you!
(A heart suffers so much sorrow,
yet does not die from its pain!)

—S.L.

Wolfgang Amadè Mozart
Symphony No. 35 in D, K.385, *Haffner*

Mozart composed the six movements of a serenade from which he took the four movements of this D major symphony, K.385, in Vienna at the end of July and beginning of August 1782. The present form of the symphony took shape the following winter, and it received its premiere on March 29, 1783, in Vienna. Carl Bergmann conducted the Germania Musical Society in the American premiere, which took place in Baltimore in January 1850. Wilhelm Gericke conducted the first Boston Symphony performance of this symphony in January 1885. Charles Munch led the orchestra's first Tanglewood performance of the symphony on July 21, 1951. Christoph Eschenbach led the BSO's most recent Tanglewood performance on August 26, 1994. The score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings. The flutes and clarinets are a late addition, made when the composer recast the work into four movements.

The Haffner family of Salzburg has been immortalized through two compositions by Mozart, the *Haffner* Serenade, K.250(248b), of 1776, commissioned for a family wedding, and the *Haffner* Symphony, K.385, of 1782. Actually the symphony was originally intended simply to be another serenade, for use at the celebration given Sigmund Haffner, a boyhood chum of Mozart's, when he was elevated to the nobility in recognition of his generous benefactions made to the city. Leopold Mozart urgently requested some suitable music from Wolfgang. This happened not long after the younger Mozart's arrival in Vienna, when he was busy trying to establish himself in the capital with pupils and commissions for compositions and attempting to get ready for his forthcoming wedding to Costanze Weber, which was to take place on August 4. (Mozart carefully kept the wedding plans a secret from Papa until it was too late for him to interfere.)

Mozart's first reaction was that he was too busy: "I am up to the eyes in work," he wrote on July 20. But he promised to burn the midnight oil so as to be able to send something—one movement at a time—by each post (which is to say, twice a week). Not



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until a week later, on the 27th, did he make his first shipment, though, and it was only a single movement:

> You will be surprised and disappointed to find that this contains only the first Allegro, but it has been quite impossible to do more for you, for I have had to compose in a great hurry a serenade [K.388, 348a], but only for wind instruments (otherwise I could have used it for you too). On Wednesday the 31st I shall send the two minuets, the Andante, and the last movement. If I can manage to do so I shall send a march too. If not, you will just have to use the one in the Haffner music [i.e., from the *Haffner* Serenade of 1776], which hardly anyone knows.

But when the next post-day came, he had finished only the last movement, and sent this apology to his father:

> I am really unable to scribble off inferior stuff. So I cannot send you the whole symphony until next post-day. I could have let you have the last movement, but I prefer to dispatch it all together, for then it will cost only one postage.

So much for the intention of sending one movement by each post!

There seems to be a letter missing, for by August 7, Mozart was sending the march —an extra, introductory sort of movement not part of the main work—which suggests that he had already sent along the middle movements that had not yet been finished on July 31. His only other comment about the music at this time is a performance instruction: "The first Allegro must be played with great fire, the last—as fast as possible."

There is no evidence regarding the exact date of the premiere. Leopold presumably prepared the work for performance, and we may assume that the serenade was performed as Mozart wrote it—with an introductory march and a second minuet. The march survives as K.408/2(385a); the minuet is lost.

The next we hear of this music is in a letter of Wolfgang's to his father just before Christmas, asking Leopold to send "the new symphony which I composed for Haffner at your request." He was planning a concert for Lent (the most popular time for concerts, since opera houses and theaters were closed), and he wanted to include this new work.

Leopold sent the original score back to Vienna; when Wolfgang saw it again, he wrote: "My new *Haffner* Symphony has positively amazed me, for I had forgotten every single note of it. It must surely produce a good effect." But he chose nonetheless to adapt it to better fit the normal canons of concert use—four movements (with only a single minuet)—and added parts for flutes and clarinets, which had been lacking in the serenade.

Mozart included the revised symphony on a concert that he gave on March 29,

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1783. The program was arranged in a way that we would find very bizarre today, though it was the normal run of business at an eighteenth-century performance. The concert opened with the first three movements of the new symphony, followed by an aria, a piano concerto, an operatic *scena*, a keyboard fugue, and a vocal rondo—and then came the finale of the *Haffner* Symphony!

Even though it survives only in its four-movement form, the *Haffner* Symphony still recalls the many earlier serenades Mozart had composed for use in Salzburg in being generally lighter in construction, somewhat more loose-limbed than a normal symphony planned as such from the outset (after all, music to be performed as the background to a party is not likely to have had many listeners willing to follow a detailed musical argument with any degree of concentration). Gradually his serenades became more "symphonic," though, less freewheeling, requiring the full attention of the listener, rather than simply the subliminal awareness that some music was going on in the background.

The pomp of the first movement is splendidly worked out with material based almost entirely on the opening gesture, with its dramatic octave leaps or their linear equivalent, running scales in eighths or sixteenths. The Andante is lush and delicately elaborate, filled with those graces we call "Mozartean." The minuet contrasts a vigorous and festive main section (whose grand melodic leaps remind us of the first movement) to a more graceful Trio.

The finale seems to be a reminiscence—whether intentional or otherwise, who can say?—of Osmin's comic aria "*O wie will ich triumphieren*" from *Die Entführung aus dem Serail.* The opera was first performed on July 16, 1782, just two weeks before the composition of this finale. Mozart's satisfaction with the Osmin aria, and his recollection of that recently performed score, may explain the complete fluency with which he noted down this movement in his manuscript, as if at a single sitting. Mozart was

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also clearly pleased with the finale to the symphony—enough to use it, isolated from the rest of the work, as the concluding music for an entire concert. As he correctly recognized, this witty play of dynamics engineering the various returns of the rondo tune was the perfect vehicle to send the audience home in a cheerful mood.

—S.L.

ARTISTS

For a biography of **James Conlon**, see page 27.

For a biography of **Stephen Hough**, see page 9.

Jennifer Larmore



Mezzo-soprano Jennifer Larmore triumphed last season in the Metropolitan Opera's new production of Rossini's *La Cenerentola*. The recipient of many international awards, including the 1994 Richard Tucker Award, Ms. Larmore made her operatic debut at L'Opéra de Nice as Sesto in Mozart's *La clemenza di Tito*. Since then she has been in demand at many of the world's great opera houses, where her portrayals have encompassed works by Handel, Mozart, Rossini, Donizetti, and Debussy. Making her Tanglewood debut this summer, Ms. Larmore in 1998-99 opens the Los Angeles Opera season with her first stage performances of Carmen, which she sings opposite Plácido Domingo. She will also make her debut with the New York Philharmonic under Kurt Masur's direction singing Mahler's *Das Lied von der Erde*, and she will sing the title role in the Metropolitan Opera's revival of Handel's *Giulio Cesare*, which will be broadcast internationally. A native of Atlanta, she will return to that city for performances of Mozart and Rossini arias with the Atlanta Symphony under the direction of Yoel Levi. International engagements take Ms. Larmore to Paris for performances of Bellini's *I Capuleti e i Montecchi* at the Opéra de la Bastille, to the Vienna Staatsoper and La Scala, Milan, for *Il barbiere di Siviglia*, and to Vienna for *L'italiana in Algeri*. She will also give a series of recitals in France and Belgium and perform in concert with orchestra in Lisbon. In addition to her starring role in the Met's *La Cenerentola* last season, Ms. Larmore also appeared as Giulietta in the company's production of *Les Contes d'Hoffmann*, both operas being broadcast internationally. Other engagements during 1997-98 included her second coast-to-coast North American recital tour, an Edinburgh Festival recital, and a European tour of Handel's *Giulio Cesare* under the direction of Rene Jacobs. Other career highlights have included singing the Olympic Hymn at the closing ceremonies in her native Atlanta in 1996 and a concert performance of Lerner and Loewe's *Camelot* with Patrick Stewart at the Hollywood Bowl. Her numerous television appearances have included the *Star Trek* thirtieth-anniversary broadcast over the United Paramount Network, an appearance as guest soloist at St. Patrick's Cathedral in New York for the live, nationally televised Christmas Eve broadcast, and segments on "Good Morning America" and A&E's "Breakfast with the Arts." Since 1994 Ms. Larmore has recorded exclusively for Teldec Classics International, for which company she has recorded *Il barbiere di Siviglia*, *La Cenerentola*, *Hänsel und Gretel*, *Carmen*, *Pulcinella*, *El amor brujo*, Duruflé's *Requiem*, and two 1997 Grammy nominees: Gluck's *Orphée*, and a best-selling disc of Handel and Mozart arias entitled "Where Shall I Fly?" Also on Teldec are "Call Me Mister," a CD of trouser-role arias by Gluck, Mozart, Rossini, Bellini, Donizetti, Meyerbeer, Gounod, Tchaikovsky, and Johann Strauss; "Born in Atlanta," released to celebrate her performance at the Olympics; an album of American songs entitled "My Native Land," and her most recent recording, Rossini's *L'italiana in Algeri*. She may also be heard as Arsace on Deutsche Grammophon's recording of Rossini's *Semiramide*; in the title role of Handel's *Giulio Cesare* (winner of the 1992 Gramophone Award for Best Baroque Opera), as Ottavia in Monteverdi's *L'incoronazione di Poppea*, and in Mozart's C minor Mass on Harmonia Mundi; and in a recording of Rossini songs, duets, and quartets on Arabesque.

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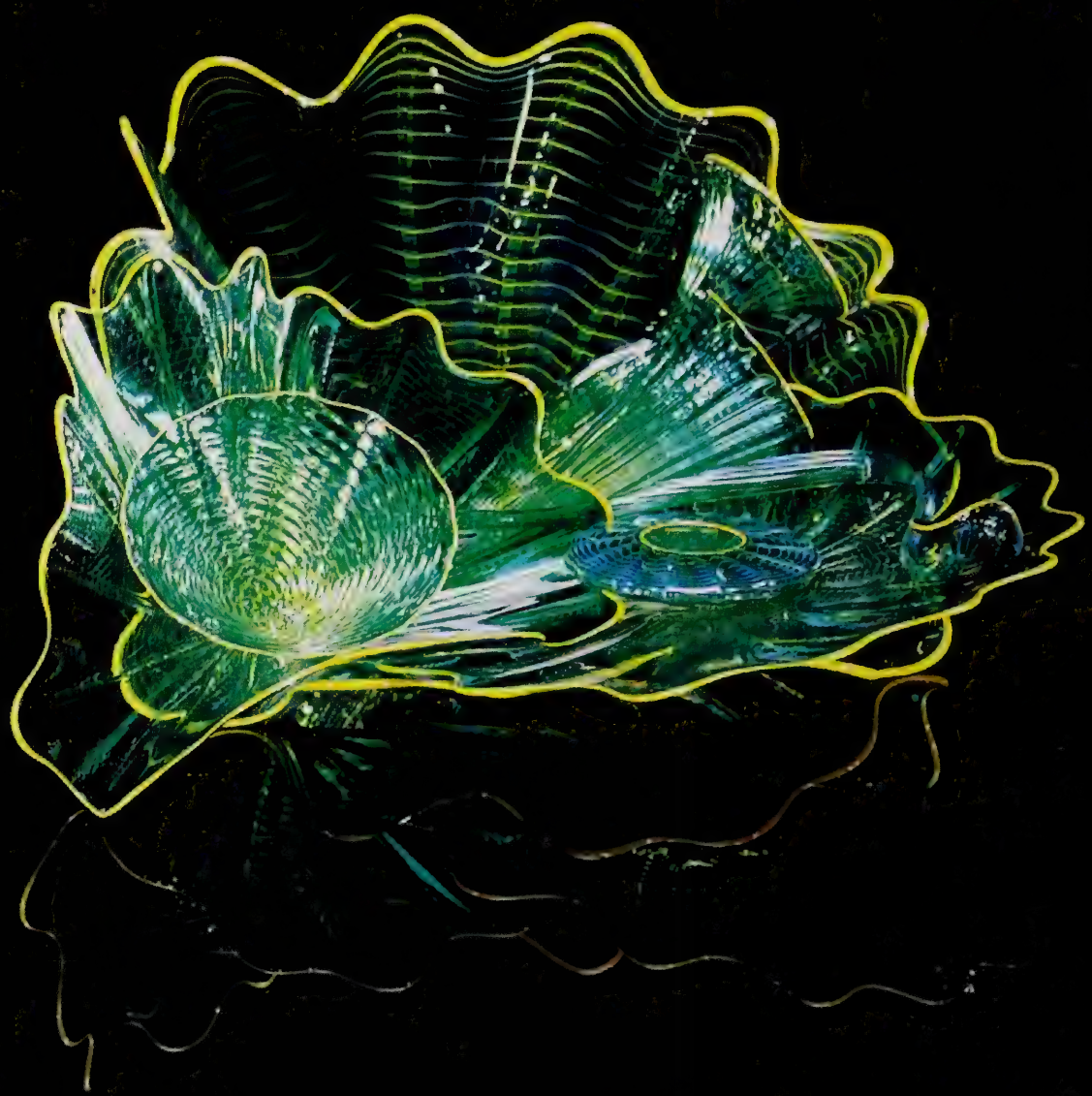
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TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their bud-

BSO Archives



After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

get, they would have "just a shed," "which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concert-goers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only

A "Special Focus" Exhibit at the Tanglewood Visitor Center:
RUTH ORKIN AT TANGLEWOOD, 1946-1950



Ruth Orkin Photo Archive

Award-winning photojournalist and filmmaker Ruth Orkin came to Tanglewood each summer from 1946 to 1950 to photograph the musical personalities, student life, and natural beauty that combine to make Tanglewood Tanglewood. For the twenty-five-year-old photographer, "Tanglewood was a dream come true. It was like the Hollywood Bowl, a summer camp, a holiday resort, and a working and money-making experience all rolled into one." Ms. Orkin's photographs show her substantial talent as a photographer and her enthusiasm for her subjects.

The exhibit was mounted by the Boston Symphony Orchestra Archives with the Historical Preservation Committee of the BSAV at Tanglewood. The exhibit is free of charge and located in the Tanglewood Visitor Center on the first floor of the Tanglewood Manor House at the rear of the lawn across from the Koussevitzky Music Shed. The Boston Symphony extends its thanks to Mary Engel, curator of the Ruth Orkin Photo Archive, for making these photographs available. The photograph here, one of Ms. Orkin's most celebrated Tanglewood images, shows Aaron Copland, Leonard Bernstein, and Serge Koussevitzky at a Tanglewood Music Center gathering.

The Boston Symphony Orchestra is funded in part by the Massachusetts Cultural Council, a state agency.

The Tanglewood Music Center is supported in part by the National Endowment for the Arts and by the Helen F. Whitaker Fund.

minor modifications since 1941), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a new venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the TMC's new Leonard Bernstein Campus, as described below.

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and in recent years a weekend-long Jazz Festival has been added to close the summer. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the school with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The school opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. In 1997, Ellen Highstein was appointed Director of the Tanglewood Music Center, operating under the artistic supervision of Seiji Ozawa.

The Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced instrumentalists, singers, conductors, and composers who have completed most of their formal training in music. In 1998, new TMC

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offerings led by BSO members include a Concertmaster Seminar, double bass, wind, brass, and percussion programs, and a seminar on audition techniques. During their special residencies at Tanglewood this summer, three acclaimed ensembles—the Juilliard, Guarneri, and Arditti string quartets—will offer master classes and coaching sessions on the string quartet literature. As part of a newly created "Lives in Music" program, Tanglewood Artist-in-Residence John Williams leads a three-week Film Composition Seminar for Composition Fellows. The TMC continues to offer two special seminars—the Phyllis Curtin Seminar for Singers, and the Conducting Class—both open to a limited number of experienced young musicians of outstanding promise, and there are master classes and coachings led by a number of guest artists present at Tanglewood to appear with the Boston Symphony. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high-school age.

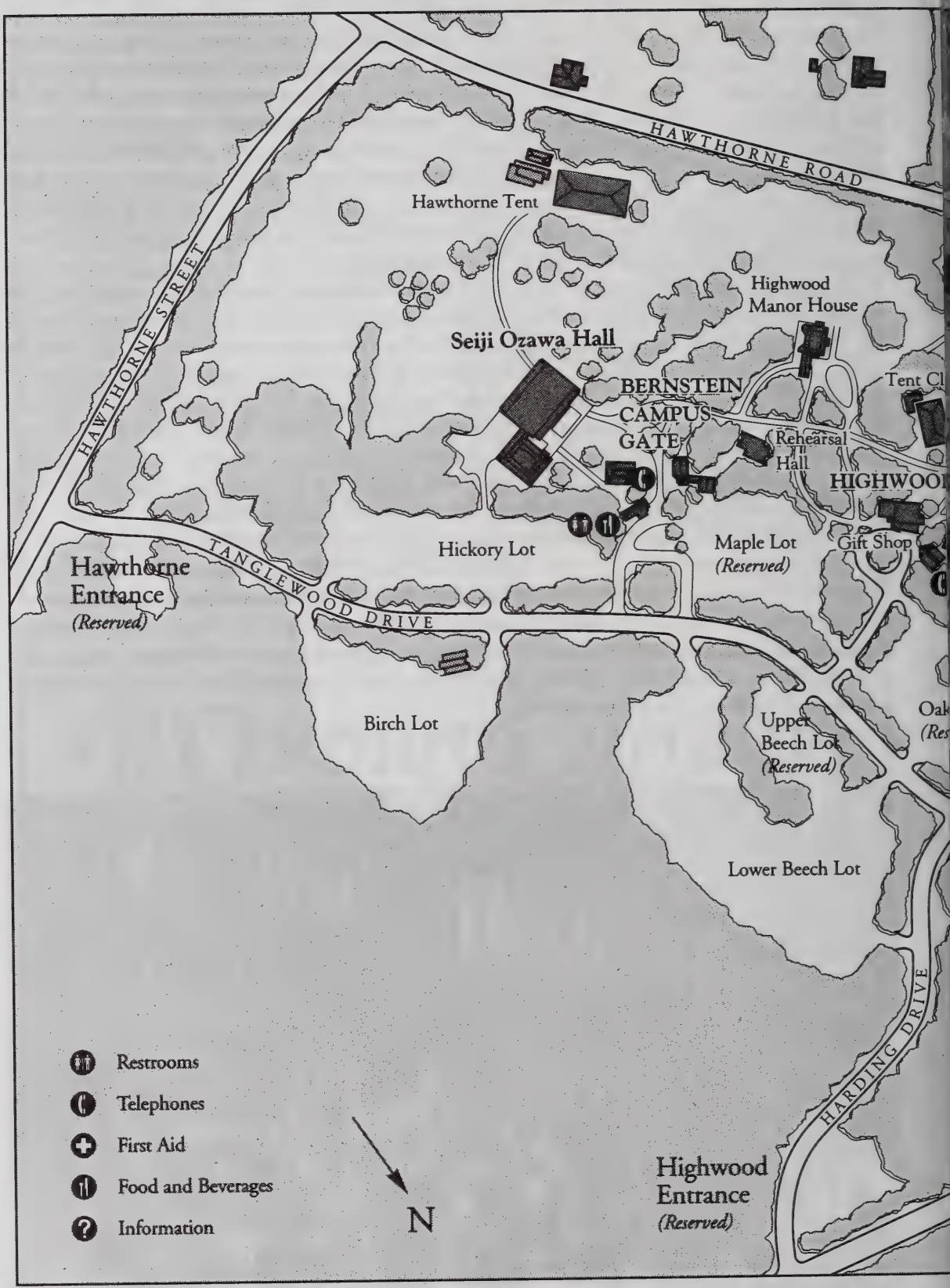
It would be impossible to list all the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Mr. Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

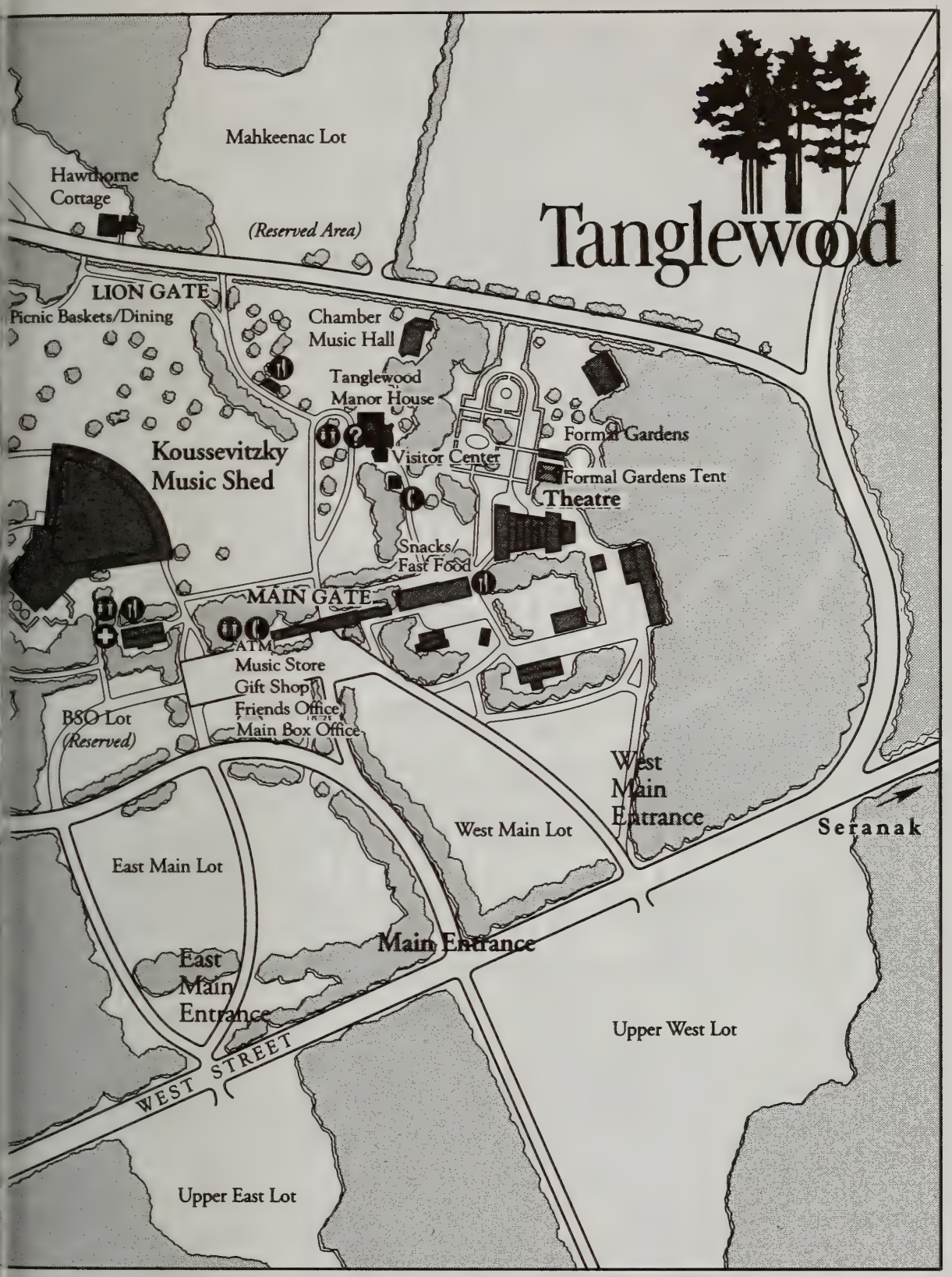
Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Walter H. Scott



Seiji Ozawa in rehearsal with the TMC Orchestra in Ozawa Hall


HAWTHORNE ROAD
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Hawthorne Tent
Highwood
Manor House
Seiji Ozawa Hall
BERNSTEIN
CAMPUS
GATE
Rehearsal
Hall
Tent Cl
HIGHWOOD
Gift Shop
Hickory Lot
Maple Lot
(Reserved)
Hawthorne
Entrance
(Reserved)
TANGLEWOOD DRIVE
Birch Lot
Upper
Beech Lot
(Reserved)
Oak
(Res
Lower Beech Lot
HARDING DRIVE
Restrooms
Telephones
First Aid
Food and Beverages
Information
N
Highwood
Entrance
(Reserved)


Tanglewood
Mahkeenac Lot
Hawthorne Cottage
(Reserved Area)
LION GATE
Picnic Baskets/Dining
Chamber Music Hall
Tanglewood Manor House
Koussevitzky Music Shed
Visitor Center
Formal Gardens
Formal Gardens Tent
Theatre
Snacks/ Fast Food
MAIN GATE
ATM
Music Store
Gift Shop
Friends Office
Main Box Office
BSO Lot (Reserved)
West Main Entrance
Seranak
West Main Lot
East Main Lot
Main Entrance
East Main Entrance
Upper West Lot
WEST STREET
Upper East Lot



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Latecomers will be seated at the first convenient pause in the program. If you must leave early, kindly do so between works or at intermission.

Please refrain from smoking, eating, or drinking in the Music Shed and Ozawa Hall. Also please note that smoking on the lawn is restricted to cigarettes. In addition, smokers are respectfully requested to sit where their smoking will not disturb other patrons.

Please note that the use of audio or video recording equipment during concerts and rehearsals at Tanglewood is prohibited. Video cameras may not be carried into the Koussevitzky Music Shed or Seiji Ozawa Hall during concerts or rehearsals.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash may disturb other listeners as well as the performers.

Pagers and watch alarms should be switched off during the concert.

Thank you for your cooperation.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413)637-5165. For weekly program information on all Tanglewood concerts and Tanglewood Music Center events, please call the Tanglewood Concert Line at (413)637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on BSO concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-800-274-8499, or in Boston at (617)266-1200; or call TICKETMASTER at (617)931-2000 in Boston; (413)733-2500 in western Massachusetts; (212)307-7171 in New York City; or 1-800-347-0808 in other areas. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

THE BSO's WEB SITE (http://www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, an access service center and parking facilities are located at the Main Gate. Accessible restrooms, pay phones, and water fountains are located on the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413)637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TTD/TTY (617)638-9289.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, new this year, offer eleven tickets for the price of ten.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $13.50 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed. Open Rehearsal subscriptions for four, six, or nine rehearsals are also available.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE, thanks to a generous grant from TDK, the world's largest manufacturer of audio and video tapes. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children admitted without charge must sit with their parent/guardian on the lawn, and that children under the age of five must be seated on the rear half of the lawn. Please note, too, that children under the age of five are not permitted in the Koussevitzky Music Shed or Seiji Ozawa Hall during concerts. The free ticket policy

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MAIN GATE:
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Monday through Friday: 10am to 4pm
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
6pm to closing of the grounds
Sunday: 10am to 6pm (Glass House)
noon to 6pm (Music Store)

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
6pm to closing of the grounds
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission



does not extend to Popular Artists concerts or to groups of children. Organized children's groups (15 or more) should contact Group Sales at Symphony Hall in Boston, (617)638-9345, for special rates.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate or Bernstein Gate for Ozawa Hall events.

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

FOOD AND BEVERAGES can be obtained in the cafés on either side of the lawn and at other locations as noted on the map. Visitors are invited to picnic before concerts.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Daytime hours are 10 a.m. to 4 p.m. Monday through Friday, 9:30 a.m. to 4 p.m. on Saturday, and 10 a.m. to 6 p.m. on Sunday. Evening hours are from 5:30 p.m. until the grounds close on Friday, from 6 p.m. on Saturday, and from 7 p.m. through intermission on Ozawa Hall concert nights. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

THE TANGLEWOOD MUSIC STORE, adjacent to the Main Gate and operated by the Boston Symphony Orchestra, stocks music books, recordings, scores, sheet music, and musical supplies. Whenever available, records and cassettes feature the repertory and artists heard at Tanglewood concerts. Except on Sunday, when it is open from noon to 6 p.m., the Tanglewood Music Store's hours are the same as those for the gift shops. In addition, a branch of the Tanglewood Music Store is located by the Tanglewood Café and open during café hours.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon to 5 p.m. on Sunday, with additional hours Friday and Saturday evenings from 6 p.m. until twenty minutes after the concert. The Visitor Center is also open during concert intermissions, and for twenty minutes after each concert. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.



SEIJI OZAWA



Seiji Ozawa is now in his twenty-fifth season as music director of the Boston Symphony Orchestra. He will celebrate his twenty-fifth anniversary as music director during the 1998-99 season. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with a major orchestra. Throughout this time, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians, and a current series of commissions including new works this season by Henri Dutilleux and Leon Kirchner. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on eight occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and its most recent European tour this past March. Mr. Ozawa and the orchestra have appeared in Japan on five occasions since 1978, most recently in December 1994, as part of a tour that also included concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, an eight-city tour spanning the continent in the spring of 1991, and an eight-city, nine-concert tour in February 1996.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed

by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

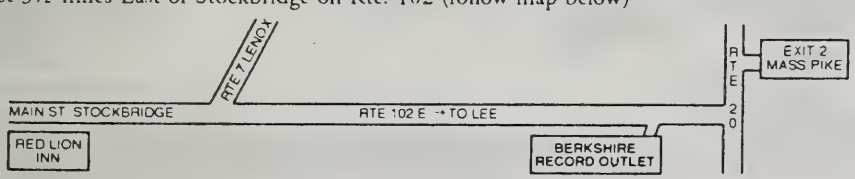
In December 1997 Seiji Ozawa was named 1998 "Musician of the Year" by *Musical America.* In February 1998, fulfilling a longtime ambition of joining musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States —linked by satellite. In 1994 Mr. Ozawa became the first recipient of Japan's Inouye Sho ("Inouye Award") recognizing lifetime achievement in the arts and named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 he received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the BSO's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, Mahler's *Kindertotenlieder* with Jessye Norman, Bartók's Concerto for Orchestra and *The Miraculous Mandarin,* Richard Strauss's *Elektra,* and Schoenberg's *Gurrelieder.* EMI has issued "The American Album" with Itzhak Perlman, a Grammy-winning disc of music for violin and orchestra by Bernstein, Barber, and Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*; violin concertos of Bartók and Moret with Anne-Sophie Mutter; Shostakovich and Schumann concertos with violinist Gidon Kremer; Poulenc's *Gloria* and *Stabat mater* with the Tanglewood Festival Chorus; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Fauré's *Requiem* with Barbara Bonney, Håkan Hagegård, and the Tanglewood Festival Chorus, Berlioz's *Requiem* with Vinson Cole and the Tanglewood Festival Chorus, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame* with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, on RCA Victor Red Seal; "The Dvořák Concert from Prague," with Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade, on Sony Classical (audio and video); music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, Strauss's *Don Quixote* with Yo-Yo Ma, and, on one disc, Britten's *Young Person's Guide to the Orchestra,* Prokofiev's *Peter and the Wolf,* and Saint-Saëns' *Carnival of the Animals,* also on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.

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Geralyn Coticone
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Assistant Principal
Elaine and Jerome Rosenfeld chair

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Thomas and Dola Stemberg chair
Thomas Martin
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Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

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Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
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Helen Sagoff Slosberg/ Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
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Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

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Roger Louis Voisin chair, endowed in perpetuity in 1977
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Thomas Rolfs

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Ronald Barron
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Norman Bolter

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Lia and William Poorvu chair
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Now in its 117th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (predecessor to RCA Victor) in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Kousse-vitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart

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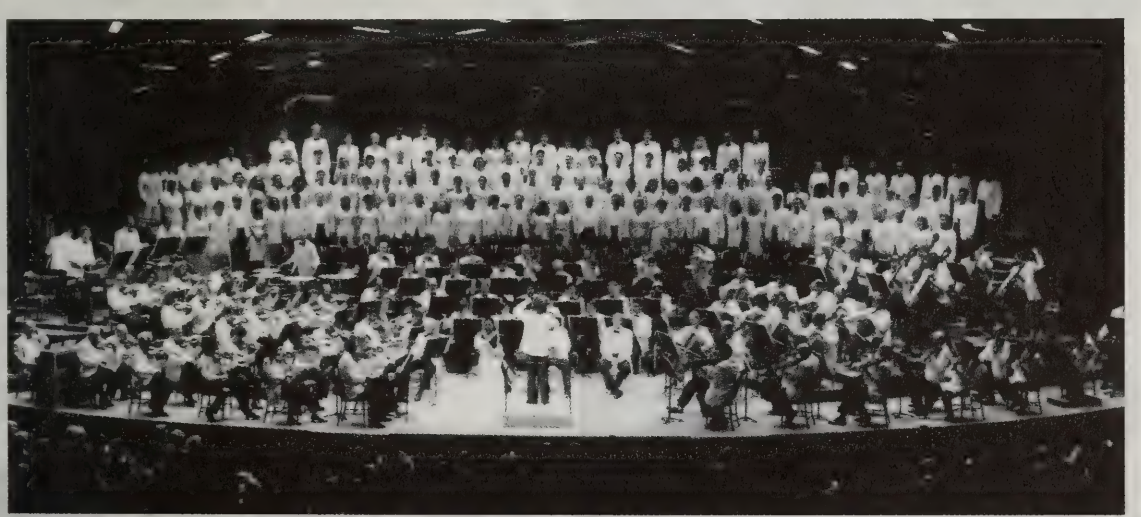
began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Now in his twenty-fifth season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having already been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure as music director Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, Leon Kirchner, Bernard Rands, Sir Michael Tippett, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink in his role as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and also teaches at Tanglewood.

Today the Boston Symphony Orchestra, Inc. presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

Walter H. Scott



Seiji Ozawa, the Boston Symphony Orchestra, and the Tanglewood Festival Chorus at Tanglewood

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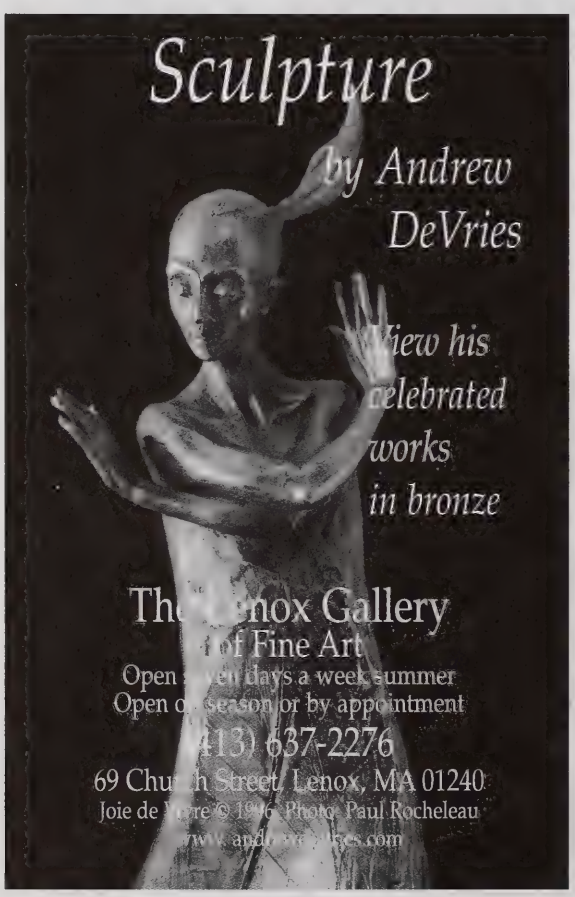
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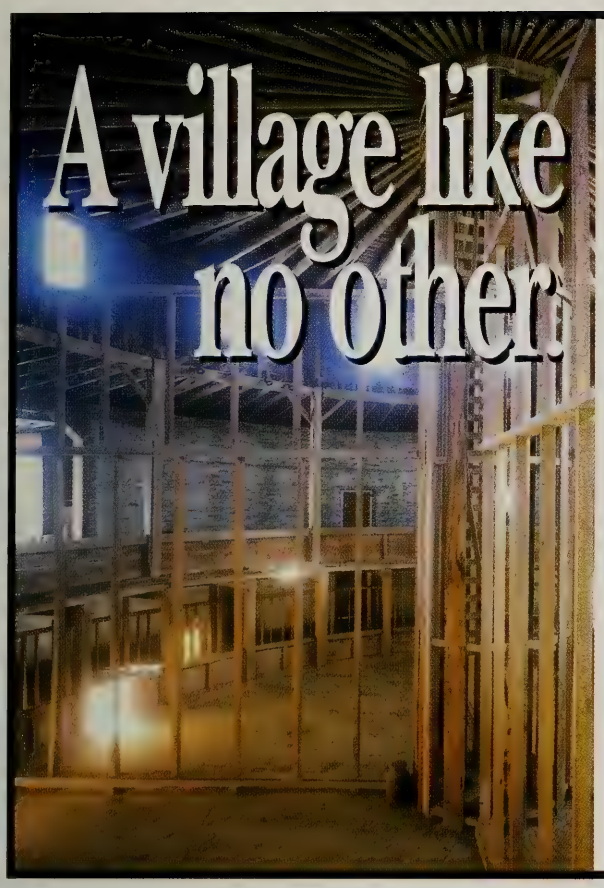


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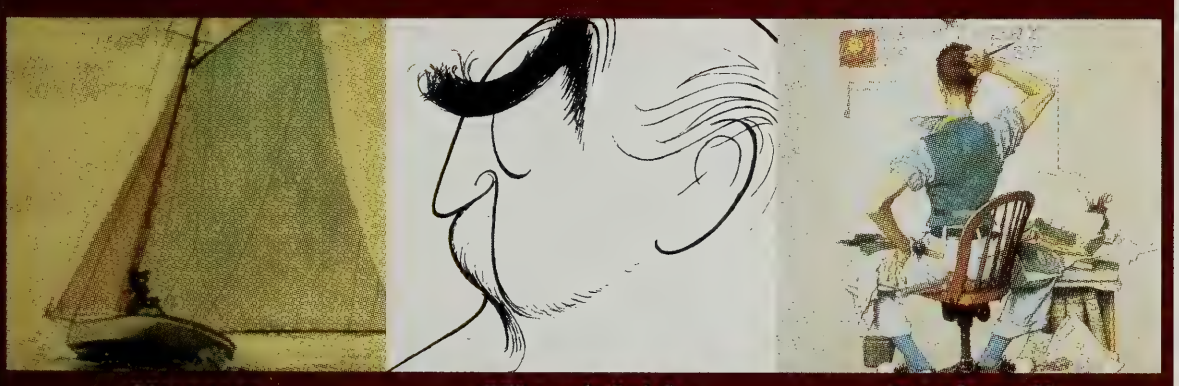
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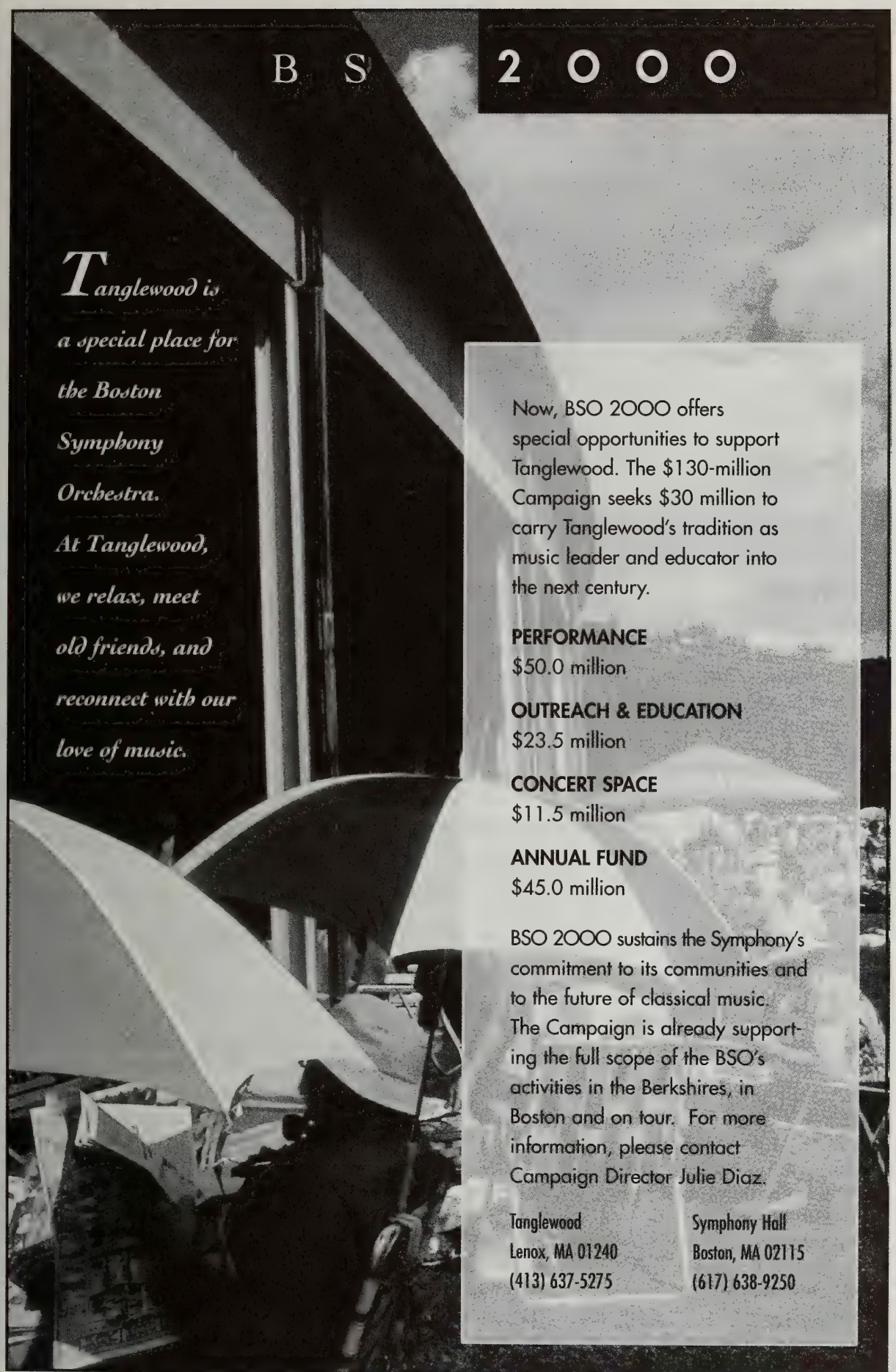
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Florence Gould Auditorium, Seiji Ozawa Hall

BYRON JANIS, piano

MOZART — Sonata No. 12 in F, K.332
- Allegro
- Adagio
- Allegro assai

SCHUMANN — *Arabeske* in C, Opus 18

CHOPIN — Three Nocturnes
- Nocturne in D-flat, Opus 27, No. 2
- Nocturne in C-sharp minor, Opus 27, No. 1
- Nocturne in E, Opus 62, No. 2

CHOPIN — Three Mazurkas
- Mazurka in B-flat, Opus 17, No. 1
- Mazurka in B-flat minor, Opus 24, No. 4
- Mazurka in C, Opus 56, No. 2

Waltz in F, Opus 34, No. 3

INTERMISSION

PROKOFIEV — Selections from *Visions fugitives*, Opus 22
- I. Lentamente
- II. Andante
- III. Allegretto
- IV. Animato
- V. Molto giocoso
- VI. Con eleganza
- VIII. Commodo
- XI. Con vivacità
- XX. Lento irrealmente

CHOPIN — Impromptu in A-flat, Opus 29

CHOPIN — Etude in C-sharp minor, Opus 25, No. 7

CHOPIN — Three Waltzes
- Waltz in A-flat, Opus 69, No. 1, *L'Adieu*
- Waltz in G-flat, Opus 70, No. 1 (version discovered by Byron Janis in 1973)
- *Valse brilliante* in E-flat, Opus 18 (version discovered by Mr. Janis in 1973)

Byron Janis plays the Steinway piano.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Notes

The piano sonatas of **WOLFGANG AMADÈ MOZART** (1756-1791) are far less well-known than Beethoven's; few musicians, it seems, play them much beyond their early years of piano training. Unlike Haydn, who used the piano sonata as a laboratory to work out some of his most daring ideas, with bold harmonic progressions, Mozart restrained not only his harmonic daring but also the displays of virtuosity that occur in the concertos. Mozart was, of course, capable of both daring and virtuosity, but in the sonatas he purposely reined in these traits, producing works that are elegant and truly classical in their wonderful sense of balance and proportion. The F major sonata's date of composition is uncertain; Stanley Sadie in The New Grove puts it between 1781 and 1783, with the suggestion that it was composed in Munich or Vienna. More recently Patrick Gale has suggested that it was composed in Salzburg in 1783, which would have made it one of the few pieces Mozart wrote during the visit in which he tried to persuade his father that his marriage to Constanze had been a wise choice. In any event, the sonata was published in 1784 with a significant change in the slow movement. In Mozart's autograph manuscript, the opening of the slow movement is repeated literally at the end; in the published form, Mozart wrote out elaborate embellishments for the repetition. In all three movements, Mozart writes with a sense of formal balance and variety that offers great satisfaction to both player and listeners.

It is easy to forget, more than a century and a half after the fact, how essentially radical the early piano music of **ROBERT SCHUMANN** (1810-1856) seemed to both performers and audiences in the 1830s and 1840s. Many of his pieces consisted of a string of miniatures of wildly varying styles and disconcertingly sudden changes of mood, often conceived with a literary program indicated by means of a quotation that many listeners did not even comprehend, or labeled with names like Florestan and Eusebius, representing aspects of Schumann's own personality. Even the composer's fiancée and greatest musical supporter, Clara Wieck, implored him (in a letter of April 4, 1839) to try "just once" to write a piece that audiences could understand, "a completely coherent piece not too long and not too short...Obviously a genius will find this degrading, but politics demand it every now and then." Actually, even as she wrote this letter, Schumann was beginning to write pieces that were less bizarre, less idiosyncratic, one of which is his *Arabeske* (often published as "*Arabesque*"), which he composed between October 1838 and January 1839. The piece is cast in a rondo pattern (ABACA, with a coda) in which the A and C sections both share an opening figure. The B section represents the dreamy, poetic, "Eusebius" side of Schumann, and it becomes the basis for the evocative coda.

The music of **FRÉDÉRIC CHOPIN** (1810-1849) has all too often been exposed to the excesses of performers attempting to outdo whatever has been done before. Yet Chopin himself was fastidious and refined, an extraordinarily careful craftsman, with a horror of anything sloppy or uncontrolled. The understanding that his work is among the most tightly crafted of any written in the romantic era—a time in which "genius" or "inspiration" could be offered as an excuse for almost any sort of irregularity—is the first step in recognizing his true genius. The great artist Delacroix once asked Chopin to explain to him what logic in music consisted of. After describing harmony, counterpoint, and fugue, Chopin added, "Art is not what the common herd imagine it to be —a sort of inspiration coming from I-know-not-where, something proceeding by chance and portraying merely the picturesque exterior of things. It is reason itself, adorned by genius, but following a course determined and restrained by superior laws." Scarcely the words of a man who composes by waiting for bolts from the blue! Actually, Chopin's favorite composer was Mozart, and his own music, though far different in harmonic language, owes much to his study of the effects of formal balance and structural logic in the music of that master.

Chopin's **nocturnes** form a body of work ranging from his early years to near the end of his life. His use of the term has created a meaning for the word—a lyrical,



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vaguely melancholy piece of pronounced melodic character. Almost all of Chopin's nocturnes fall into a simple ABA pattern, but there is a great deal of expressive variety among them for all that. Of the two nocturnes published as Opus 27, No. 2, in D-flat, is clear and gentle, as lucent as the first is gloomy. The C-sharp minor nocturne, Opus 27, No. 1, composed in 1835, is one of the most evocative of all, with a gloomy opening, a forceful and dramatic middle section building to a climactic point, and then the opening again, though this time it gently turns to the major in the closing bars. The E major Nocturne, Opus 62, No. 2, like other late Chopin nocturnes, has a freer melodic line and less predictable harmonies than the straightforward earlier pieces.

The **mazurkas** of Chopin are eloquent proof of the idea that even the simplest and most stereotyped musical genre can, in the hands of a genius, lend itself to astonishing variety of mood and temperament. These half-hundred miniatures may be tentative or exuberant, lighthearted or angry, delicate or fierce. And they may range in length from less than a minute to more than five minutes—the length of a serious sonata movement. But they capture vividly the "Polish" element in Chopin's work and exhibit the refinement, polish, and balance of his musical imagination. The Opus 17 mazurkas were the first that Chopin composed in France, in 1832-33. The first mazurka of the set emphasizes the vigorous and dancelike elements of the genre. The B-flat minor mazurka, Opus 24, No. 4, is one of those that Chopin scholar Arthur Hedley called a "symphonic type," reflecting Chopin's growing experience in composing in larger forms, such as the first Ballade and the first Scherzo. This mazurka is freed from simply following the basic dance pattern, and its expressive quality is shaped by breathtaking modulations. By contrast, the late E major mazurka, Opus 56, No. 2, composed in 1843, reflects a private world of introspection, filled with wistful regrets. The middle section plays on a characteristic element of Polish folk music, alternating between the normal diatonic fourth degree of the scale and the striking raised fourth.

The **waltz** was the great dance craze of the nineteenth century, growing from what was regarded as a somewhat risqué peasants' dance at the beginning of that period into a symbol of the highest elegance and refinement at its end. Chopin wrote seventeen waltzes for piano solo, none of them intended for dancing. Instead they take the exhilarating triple-meter pattern and turn it into a polished and exhilarating concert piece generally consisting of a string of tunes, each more-or-less self-contained, but calculated to provide variety and charm from one to the next. The Opus 34 waltzes of 1838 were the first following his maiden contribution to the genre in Opus 18, which ends this program. The third waltz of the Opus 34 set, in F, expresses itself in a *moto perpetuo* with an introduction, three strains, then a return to the first strain before the coda.

In 1913, **SERGEI PROKOFIEV** (1891-1953) graduated from the St. Petersburg Conservatory, having been a student there from the ages of thirteen to twenty-three. During that period he had demonstrated his abilities both as a pianist and as a composer of bold, modernist tendencies. In addition to works for piano solo, he completed his first two piano concertos as a student. He began to make his name in new-music circles almost at once, particularly after Serge Koussevitzky programmed the first concerto in his series of concerts. Prokofiev discovered the new music of Stravinsky (particularly *The Rite of Spring*, his latest and most adventurous work) and determined to be just as "modern" himself.

When World War I broke out, Prokofiev re-enrolled in the Conservatory as an organ student in order to avoid conscription. During the years that Russia remained in the war (before the rising tide of revolution in 1917 hastened the already inevitable collapse of the Tsarist army), he composed his most daring opera, the original version of *The Gambler* (after Dostoevsky) and, during the same period, a set of twenty miniature piano pieces which he called *Mimoletnosti*, though outside of Russia they are better known by the French title *Visions fugitives*. These "visions" are "fugitive" indeed—none of them is more than two pages long, and many fill but a single page. Some anticipate the almost romantic simplicity and directness of the composer's later years; others are witty, sarcastic, determinedly "modern." Byron Janis will perform a selection of pieces

from among the set's twenty.

The word "**impromptu**" suggests something unplanned, improvised, made up on the spur of the moment, and that is exactly the effect **CHOPIN** sought to give with his several contributions to the genre. Yet the Impromptu in A-flat, Opus 29, went through many drafts before reaching its final stage. The opus number is misleading; the work was composed in 1837, after the famous *Fantasy-Impromptu*, Opus 66, which provides the evident floor plan for this work. Its three-part structure begins with "improvised" rhapsodizing, then turns into a richly romantic central song, varied on repetition, before the "improvisation" takes off again for the conclusion.

Many composers have written **études** (studies) purely to use as teaching tools, works that exploit a single technical problem in a short composition to give a young musician experience with the technique in the process of learning the piece. Such studies may emphasize playing scales, for example, or arpeggiations or the crossing of the hands on the piano or whatever the composer dreams up. Most such studies, of the many thousands that have been composed, have little merit beyond that of technical development; no musician would play them for artistic enrichment and no listener would choose to hear them for musical pleasure. A handful of composers, though, have written études that are also real music, providing the technical challenge while at the same time being worth playing for far more than their value to learners. No composer has surpassed Chopin in this area, and few are his equals. His works exhibit to an extraordinary degree the piano of his day, yet they always sound fresh and spontaneous, not at all "worked." Chopin published his études in two sets of twelve each. The earlier set, published as Opus 10 with a dedication to Liszt, was composed between 1829 and 1832. The second set, published as Opus 25 with a dedication to the Countess Marie d'Agoult (Liszt's mistress and the mother of his three children), dates from the following four years. The second set of études continues in the manner of the first set, exquisite pieces of music that provide major technical challenges. The C-sharp minor étude, No. 7, makes its demands mostly in the realm of expression, though it calls for great flourishes of scales in the left hand under the songful melody in the right.

Chopin's Waltz in A-flat, Opus 69, No. 1, nicknamed *L'Adieu*, composed in 1835, and the Waltz in G-flat, Opus 70, No. 1, composed in 1833, both exist in differing versions. Chopin's fastidiousness kept him at revision and reconsideration, often for years. Indeed, neither of these waltzes was approved for publication by the composer in his lifetime. The second of these will be performed here in a manuscript version discovered by Byron Janis at Yale University in 1973, as will the Waltz in E-flat, Opus 18, which is probably Chopin's best-known and best-loved waltz of all. The very heading *Grande Valse brillante* ("Big, brilliant waltz") that he gave to many of his waltzes suggests that this is music for listeners, who are to be held in awe by the virtuosity of the player even as they are carried away by the verve of the rhythm and the seductiveness of the melody.

—Steven Ledbetter



GUEST ARTIST

Byron Janis



1997 has been an extraordinary year for pianist Byron Janis. His 1957 recording of Rachmaninoff's Piano Concerto No. 2 with the Boston Symphony Orchestra, re-released by BMG Classics in April 1997, was given the Critics' Choice Award for best recording of that work by Britain's *Classic CD Magazine*, and his 1996 all-Chopin disc for EMI, recorded after a thirty-year absence from the recording studio due to arthritis, was honored with National Public Radio's "Performance Today" Critics' Choice Award for the most significant and artistically meritorious recording of the year. Reflecting his versatility in the music industry, he has composed the score to a new Broadway-bound musical, *The Hunchback of Notre Dame*, which will be produced late in 1998. One of his first popular songs was recently recorded by George Shearing; several other popular songs will be released soon. In 1998 Mr. Janis celebrated his seventieth birthday and the fiftieth anniversary of his Carnegie Hall recital debut, having previously celebrated the fortieth anniversary of that debut at a state dinner in the White House, where he was honored by President Reagan. Mr. Janis made his European debut playing five concerts with the Concertgebouw Orchestra of Amsterdam in 1952; he has since made numerous tours to Europe, South America, and the USSR. In 1960 he was chosen as the first American artist to be sent to the former Soviet Union, opening the cultural exchange program between the USSR and the United States. During his second visit in 1962, he also became the first American ever to make recordings within the former Soviet Union. Mr. Janis has played with all the great orchestras abroad. In 1961, both the Orchestre de la Conservatoire in Paris and the Boston Symphony chose him to highlight their commemorations of the 150th anniversary of Liszt's death. During one of his many trips to South America he gave one of the first performances in Buenos Aires of Gershwin's *Rhapsody in Blue*, and during his two tours to Russia he gave the first Soviet performances of the *Rhapsody in Blue* and Aaron Copland's Piano Sonata. Mr. Janis's numerous recordings include works by Bach, Beethoven, Chopin, Gershwin, Liszt, Rachmaninoff, Schumann, Prokofiev, and Tchaikovsky. A film produced originally for French television, "Frédéric Chopin: A Voyage with Byron Janis," has been shown internationally. Besides music of Chopin, which he has studied intensively, his repertoire includes French, Russian, Slavic, German, and American works. His honors include the French Légion d'Honneur for arts and letters, the Grand Prix du Disque for the Rachmaninoff/Prokofiev recording made with the Moscow Philharmonic during his second visit to Russia, the Harriet Cohen International Award of the Beethoven Medal, and the Distinguished Pennsylvania Artists Award. As a National Ambassador for the Arts of the Arthritis Foundation, Mr. Janis speaks out on behalf of the millions who have arthritis. First diagnosed with psoriatic arthritis in both hands in 1973, he continued performing and in 1985 gave a White House performance at which he announced his role as spokesperson for the Arthritis Foundation. He has since appeared on that organization's behalf at numerous local and national events, and he has made numerous appearances on television, including a recent interview with Barbara Walters on "20/20." Mr. Janis serves as Chairman of the Culture Committee for the Global Forum on Human Survival. He is on the faculty of the Manhattan School of Music and has served as National Chairman of the Committee for the Faculty of the Visual and Performing Arts in America for Tel-Aviv University. He is president of the Friends of Chopin in France and serves on the Board and Music Advisory Committee for Pro Musicis, an international organization devoted to helping young artists. He has received an honorary doctorate from Trinity College for his lifetime achievements. Born in March 1928, Byron Janis played his first public recital at nine in Pittsburgh's Carnegie Hall. In his early years he studied with Josef and Rosina Lhevinne, Adele Marcus, and also Vladimir Horowitz, becoming that famed pianist's first pupil. Mr. Janis appeared numerous times with the Boston Symphony Orchestra between October 1949 and August 1973. This evening's recital marks his first appearance at Tanglewood since then.

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ANONYMOUS 4

A Lammas Ladymass

Antiphon: Virgo prudentissima
Hymn: O quam glorifica
Conductus: Ave tuos benedic
Motet: In odore/Gracia viam continencie/In odorem/[Tenor]

Reading: Haill! quene of hevin

Conductus: Salve mater salvatoris
Introit: Salve sancta parens
Kyrie
Gloria

Reading: Veni coronaberis, part 1

Motet: Ave parens/Ad gratie/Ave Maria
Gradual: Benedicta et venerabilis
Conductus: Ave gloriosa
Alleluia: Virga ferax Aaron

Reading: Veni coronaberis, part 2

Sequence: O Maria stella maris
Sequence: O ceteris preamabilis
Motet: O quam glorifica/O quam beata domina/O quam felix femina/[Tenor]

Reading: Veni coronaberis, part 3

Offertory: Recordare virgo mater/*Trope*: Mater patris
Sanctus
Agnus dei
Communion: Alma dei genitrix

Reading: Marye, mayde mylde and fre

Conductus: Paradisi porta
Ite missa est
Sequence: Pangat melos

Please note that texts and translations are being distributed separately.

The audience is politely requested to withhold applause until the end of the program.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Notes

In the Middle Ages, as now, the feasts and rituals of Christianity were arranged in a cycle known as the "church year," the polar events of which are the birth of Jesus near the year's darkest day, and his resurrection from death at the time of spring's renewal of the earth. These nature images were powerful mythic emblems for the medieval Christian, whose way of life was closely bound to nature's ebb and flow. Nor were these symbolic connections the invention or sole property of Christianity: many religions of the ancient Mediterranean world showed similar connections between the natural year and images of birth, suffering, death, and resurrection. Since only the events surrounding Jesus's crucifixion at Passover are biblically and historically linked to a particular time of year, the early church fathers were free to set dates for other Christian feasts, and they did this with great care and attention to the natural and spiritual world around them. This practice continued into the Middle Ages, when new and old feasts were allied with natural events or indigenous pagan deities and practices, easing the transition to Christianity by assimilating the old ways into the new.

Thus it was, perhaps, that Mary's highest feast, her Assumption, or raising into heaven (originally celebrated in January), was moved shortly after the eighth century to August 15, during the time of year called Lammas in medieval Britain. The Celtic feast day of Lammas (called "Hlaf maesse" by the Saxons) was celebrated on August 1; it marked the beginning of the first grain harvest, days of fullness and plenty after the "hungry month" of July, when food put by for winter had run out. Placing Mary's coronation as heaven's queen during harvest time helps to bring her life into harmony with the cycle of nature: just as the promise of spring passes into the barren beauty of summer, and is fulfilled in the bounty of harvest, so the young girl who humbly accepts Gabriel's message is strengthened through suffering, and is taken up and crowned with glory at last.

* * * * *

Throughout the church year, the Ladymass—a votive Mass in Mary's honor—was celebrated weekly or daily in medieval Europe, its chants and texts changing with the holy seasons. The British were especially fond of Mary, and wrote much music, both chant and polyphony, to adorn her liturgy. We have drawn on this repertoire of thirteenth- and fourteenth-century British chant and polyphony to create a Ladymass for the summer portion of the church year, as it would have been sung around the time of Mary's Assumption in August. To the settings of the liturgical texts of the Ladymass we have added several devotional works in praise of Mary.

The polyphonic settings of the Ordinary of the Mass are not specific to any occasion, nor were such settings organized into unified cycles until the late Middle Ages. The **Kyrie** is based on the popular "Kyrie orbis factor" tune still used today. We perform it in *alternatim* style (chant alternating with polyphony). The bold, ebullient **Gloria** succeeds despite carefree violation of proper word accentuation. From a somewhat later time, the **Sanctus** and **Agnus dei** both stress ensemble virtuosity. The **Ite missa est** is a gem of brevity.

With the exception of the stolid three-voice setting of the **Allelluia: virga ferax Aaron**, the Mass Propers in this program (**Introit: Salve sancta parens, Gradual: Benedicta et venerabilis, Sequence: O Maria stella maris, Offertory: Recordare virgo, Communion: Alma dei genitrix**) are set in plainchant of the highest art. In the Middle Ages, sequences (settings of double-versicle poetry—aa bb cc, etc.) were written in great numbers for local usage, the most beloved of them becoming popular throughout Europe. Among the finest of these is **O Maria stella maris**, attributed to the French poet/musician Adam of St. Victor (d.1192). The Offertory **Recordare virgo** (for the Ladymass on the actual feast day of the Assumption) has been troped, or enlarged, with a twelve-line rhymed poetic setting (**Mater patres et filia**) after the normal Offertory text. Even the closing word "Alleluia" is troped.

The medieval motet presents an approach to text setting that is the antithesis of plainchant's unity. In the most common type, the three-voice motet, two different poems are sung at the same time over an untexted tenor that is derived from plainchant. Four-voice texture was relatively rare in the thirteenth century, and (to our ears) has a somewhat higher rate of failure than polyphony in two and three parts. Our two examples, the motets **In odore/gracia viam continencie/[quadruplum]/[In odorem]** and **O quam glorifica/O quam beata domina/O quam felix femina/[tenor]** are nevertheless both masterpieces. The missing quadruplum line of **In odore** was reconstructed by editor Ernest Sanders. The quadruplum of **O quam glorifica** uses the text (but not the music) of the first three verses of our opening hymn. The three-voice motet **Ave parens/ad gratie/Ave Maria** is known only from continental sources, but because of stylistic and manuscript evidence, Professor Sanders believes it to be British.

The British conductus, with all voices declaiming the same text together, are quite varied in style, structure, and expressive means. Though found in two British sources, stylistic traits in the virtuoso conductus **Ave tuos benedic** suggest that it may originally have been a French composition. The phrases of the hauntingly simple conductus **Salve mater salvatoris** are written out in a way that tells the singers to exchange text and tune at each turn of phrase, making it more of a round than a conductus. Found in many continental sources as a motet, the British version of **Ave gloriosa** is notated in such a way that it can be sung as a motet or (as we perform it) a conductus. Many polyphonic sequences, like **O ceteris preamabilis**, are set in conductus style, as are short devotional prayers, like **Paradisi porta**.

* * * * *

Nature, natural forces, and fecundity are among the most striking images in medieval English poetry devoted to Mary. In the three fourteenth- and fifteenth-century poems in our program, Mary is described as a flower bearing a branch, a fountain or well from which fresh water flows; she is likened to the moon and the stars which bring forth the sun. Giver and sustainer of life, the milk from her breasts nourishes not only her son, but all of humankind. The most sophisticated of our poems, **Veni coronaberis**, contains paraphrases from the biblical Song of Songs, itself a masterpiece of natural and sensual imagery.

Notes supplied by Anonymous 4.


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GUEST ARTISTS

Anonymous 4

Anonymous 4 was originally formed in 1986 to experiment with the sound of medieval chant and polyphony as sung by higher voices. The four women of Anonymous 4 combine musical, literary, and historical scholarship with twentieth-century performing intuition as they create innovative programs interweaving music with poetry and narrative. In addition to presenting its own series at St. Michael's Church in New York City, Anonymous 4 has performed to critical acclaim on music series throughout North America, in such cities as Boston, Chicago, Cleveland, Denver, Houston, Los Angeles, Philadelphia, Pittsburgh, Seattle, Vancouver, and Washington, D.C. The group has appeared on a wide range of radio and television programs, including NPR's "Performance Today," "Weekend Edition," and NPR stations around the country. Anonymous 4 has been featured on "CBS Sunday Morning" with Charles Osgood, Garrison Keillor's "A Prairie Home Companion," MPR's "St. Paul Sunday," and WNYC's "Around New York." The ensemble has also appeared on the Australian Broadcasting Company's program "Access All Areas" and ZDF's "Ersteklassich!" and was also featured on Classic FM and the BBC World Service. Anonymous 4 appears regularly in concerts and festivals throughout Europe, including the Tage Alter Musik Festival (Regensburg), Eros & Ecclesia Festival (Berlin), Rheinisches Musikfest (Essen), Flanders Festival (Bruges), Oude Muziek Festival (Utrecht), Festival de Musica Antiga (Barcelona), Festival du Thoronet (France), Fondation Royaumont (Paris), Wigmore Hall and St. John Smith Square (London), Glasgow International Early Music Festival (Scotland), the Birmingham and Cambridge Early Music Festivals, and the Turku Festival (Finland). The group recently made its Austrian debut with concerts in Salzburg and Graz. In the Far East, Anonymous 4 was featured at Australia's Brisbane Biennial Festival, as well as appearing in concerts in New Zealand and throughout Japan. Anonymous 4's award-winning recordings of medieval music for harmonia mundi usa have risen to the top of *Billboard*'s classical chart. To date, the ensemble's recordings include "An English Ladymass," "On Yoolis Night," "Love's Illusion," "The Lily and the Lamb," "Miracles of Sant'Iago," "A Star in the East," and its most recent release, "11,000 Virgins," music of Hildegard of Bingen. "A Lammas Ladymass," sequel to the group's first hit, "An English Ladymass," will be released in September 1998.

Marsha Genensky holds a B.A. in Music and folklore from Scripps College and an M.A. in Folklore and Folklife from the University of Pennsylvania. Originally a traditional folksinger, she has experimented with a variety of vocal techniques in order to perform Anglo-American folk songs, shape note songs, and harmonic singing. With Johanna Rose, she handles the language research and writes and adapts the readings for Anonymous 4's concert programs. In good weather, Marsha spends as much time as possible on skates; she also loves drawing and reading.

Susan Hellauer grew up in New York City, where she earned a B.A. in music from Queens College as a trumpet player. An increasing fascination with the vocal music of the Middle Ages and Renaissance eventually led her to convert to singing, and to pursue advanced degrees in medieval musicology from Queens College and Columbia University. She handles Anonymous 4's music research, searching out modern editions or transcribing repertoire from original sources. In her spare time, Susan takes her dog to the park and her daughter to the movies.

Johanna Maria Rose grew up in an artistic atmosphere, where she was introduced to many kinds of music, theater, and visual arts. She has studied, acting, dance, writing, and drawing, as well as earning a B. Mus. in voice from Manhattan School of Music and an M.A. in Early Music Performance from Sarah Lawrence College. She shares with Marsha Genensky the creation and adaptation of Anonymous 4's readings, as well as research into language production and literary sources. When she has time, she likes hiking in the woods, biking, and gardening.

Jacqueline Horner was born in Belfast, Northern Ireland, and attended Queens University, gaining a B.A. Joint Honours in music and English. Her interests lie in both early and contemporary music, and she has worked with many of London and New York's leading ensembles, including Singcircle, Ensemble for Early Music, and Continuum. Having won a green card in the United States visa lottery, she is delighted to be living and working in New York, her favorite city in the universe.





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Anonymous 4

Texts and Translations

The audience is politely requested to withhold applause until the end of the program.

Virgo prudentissima

Virgo prudentissima, quo progrederis
quasi aurora valde rutilans?
Filia syon, tota formosa et suavis es,

pulchra ut luna, electa ut sol.

Virgin most prudent, whither do you go,
glowing like the ruddy dawn?
Daughter of Zion, all comely and sweet
are you,
beautiful as the moon, bright-shining
as the sun.

—*Trans. S. Hellauer*

O quam glorifica

O quam glorifica luce choruscas

stirpis davidice regia proles

sublimis residens virgo maria
supra celigenas etheris omnes.

Tu cum virgineo mater honore

angelorum domino pectoris aulam
sacris visceribus casta parasti

natus hinc deus est corpore christus,

quem cunctus venerans orbis adorat

cui nunc rite genu flectitur omne

a quo nos petimus te veniente

abiectis tenebris gaudia lucis.

Hoc largire pater luminis omnis

natum per proprium flamine sancto
qui tecum nitida vivit in ethra
regnans ac moderans secula cuncta.

O how thou glitterest with glorious
radiance,
virgin Mary, royal offspring of the tribe
of David.
sitting exalted above
all the celestial beings of the empyrean.

Thou, chaste mother with virginal
honor,
hast with thy holy womb prepared
the breast's palace for the lord of
angels;
hence Christ is born, God incarnate,

whom the whole worshipping world
adores,

before whom now every knee is rightly
bent,

and from whom we beg, when thou
comest,
the casting out of darkness and the joys
of light.

Grant this, father of all light,

through your own son by the holy spirit
who lives with you in bright heaven,
reigning and ruling forevermore.

—*Trans. Ernest H. Sanders* (v. 1-3)
Susan Hellauer (v. 4)

Please turn the page quietly.

Ave tuos benedic

Ave tuos benedic virgo singularis mater in deliciis salve stella maris.	Hail, singular virgin, bless thy subjects, beloved mother, hail, star of the sea.
Pulcrior quam radius lune vel solaris	O mother more beautiful than ray of moon or sun,
iram nati mitiga mater salutaris.	Thou, who bringest salvation, assuage the wrath of thy son.

—*Trans. Ernest H. Sanders*

In odore/Gracia viam continencie/In odorem/[Tenor]

Triplum: In odore fragrant dulcedinis celi flore Marie virginis quem de rore concepit numinis	The heavens give forth sweet fragrance from the flower of the virgin Mary, which she has conceived from the divine dew;
nove more parit originis.	in a new kind of parenthood she gives birth.
Virga virens caret vi seminis	The verdant sprout lacks the seed's potency,
tuber rubet expers rubiginis:	the fruit of the apple tree reddens without blight;
sic fit parens eterni numinis.	thus she becomes mother of the eternal God.
Virgo carens estu libidinis, ergo latrix beatitudinis, imperatrix eterni luminis, sublevatrix labentis hominis, sis levatrix nostri peccaminis et donatrix eterni luminis.	Virgin free from the ferment of lust, and therefore the bearer of bliss, ruler of the eternal light, support for falling man: lift our sin from us and bestow eternal light.
Duplum: Gracia viam continencie	Because of staying on the path of continence
continendi formam das gracie nova parens prolis eximie	thou givest human form to divine grace, thou, new mother of the egregious offspring,
virga virens flos excellencie, virgo carens carnali carie; morum decus et eloquencie, funde preces regi potencie.	verdant sprout, flower of excellence, virgin free from carnal corruption; o ornament of manners and eloquence, pour out thy prayer before the powerful king.
Stirps marcebat humana veteri crimine, set reviret virenti germine	The human stock was withering because of the old crime, but is green again through the budding sprout
et refloret florente virgine	and flowers again through the flowering virgin,
dum latebat deus in homine.	while God was concealed in the human body.
Vite datrix et vena venie, sis miserta tue familie.	Giver of life and river of forgiveness, have mercy on thy servants.

—*Trans. Ernest H. Sanders*

Reading

Haill! quene of hevin & steren of blis; Sen that thi sone thi fader Is, How suld he ony thing the warn, And thou his mothir and he thi barne?	Hail, queen of heaven and star of bliss; Since your son is your father, How could he refuse you anything, When you are his mother and he your child?

Haill! fresche fontane that springis new,
The rute and crope of all vertu,
Thou polist gem without offence,
Thou bair the Lambe of Innocence.

Hail, fresh fountain that springs anew,
The essence of virtue,
You shining gem without blemish
You bore the lamb of innocence.

—Trans. Marsha Genensky & Johanna Rose

Salve mater salvatoris

Salve mater salvatoris mater salutifera,

spes maria peccatoris virgo et puerpera

Hail, mother of the saviour, mother bringing salvation,
Mary, hope of the sinner, virgin and yet giving birth.

Salve virgo specialis specialis meriti,
genitrix et temporalis ante tempus geniti.

Hail, singular virgin of singular merit,
and temporal mother of the son before all time.

Hanc in vallem descensura divina sublimitas,
scalam sibi de te pura fecit o virginitas

The divine sublimity, about to descend into this vale,
made itself a ladder of thyself, o virginity.

In scripturis quantum flores angelorum domina;
te distincti velud flores digna pignunt nomina.

How bright thou appearest in the books, o lady of angels;
the fitting titles embellish thee like ornate flowers.

Portam celi te vocare didicit religio,

et castellum quod mirare placet dei filio.

Religion has learned to call thee gate of heaven and citadel,
a sight on which the son of God is pleased to gaze with admiration.

Venter tuus o puella, thalamus, palacium,
aula, domus, templum, cella, civitas, sacrarium.

Thy womb, o maiden is wedding bed, palace,
hall, house, temple, chamber, city and shrine.

Virga, rubus appellaris flos, fenestra, ianua,
mater dei, lux solaris, iesse stirps ingenua.

Thou art called sprout, blackberry-bush, flower, window, door,
mother of God, sunlight, genuine branch of Jesse;

Vitis, uva, rosa, stella, margarita, lilium,
digna dignum interpella proindignis filium.

vine, grape, rose, star, pearl, lily,
worthy lady, beseech thy worthy son for those that are unworthy.

—Trans. Ernest H. Sanders

Salve sancta parens

Salve sancta parens enixa puerpera

regem qui celum terramque regit
in secula seculorum.

Hail, holy mother, by your labor bringing forth
the king who rules heaven and earth
for all eternity.

Benedicta tu in mulieribus
et benedictus fructus ventris tui.

Blessed are you among women
and blessed is the fruit of your womb.

Gloria patri et filio
et spiritui sancto,
sicut erat in principium et nunc et s emper
et in secula seculorum. Amen.

Glory to the father and to the son
and to the holy spirit,
as it was in the beginning, is now, forever
and for all ages. Amen.

Salve sancta parens…

Hail, holy mother…

—Trans. Susan Hellauer

Please turn the page quietly.

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord have mercy.
Christ have mercy.
Lord have mercy.

Gloria

Gloria in excelsis deo, et in terra pax hominibus bone voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te,
gratias agimus tibi propter magnam gloriam tuam, domine deus,
rex celestis, deus pater omnipotens.
Domine fili, unigenite,
jesu christe, domine deus, agnus dei,
peccata mundi, miserere nobis. Qui tollis peccata mundi,
suscipe deprecationem nostram. Qui sedes ad dexteram patris,
miserere nobis, quoniam tu solus sanctus,
tu solus dominus,
tu solus altissimus, jesu christe, cum sancto spiritu in gloria dei
patris. Amen.

Glory to God in the highest. and on earth peace to people of good will.
We praise you, we bless you,
we worship you, we glorify you.
We give you thanks for your great glory, lord God, heavenly king,
God the father almighty. Lord Jesus Christ, the only-begotten son.
Lord God, lamb of God, son of the Father. You, who take away the sins of the world, have mercy on us.
You, who take away the sins of the world, receive our prayer.
You, who sit at the right hand of the father, have mercy on us. For you alone are holy. You alone are lord.
You alone, O Jesus Christ, are most high, With the holy spirit,
in the glory of God the father. Amen.

Reading

Surge mea sponsa, so swete in syghte,
And se thy sone in sete full shene!

Thow shalte a-byde with thy babe so bryghte
And in my glorye be, & be called a qwene.
Thy mamelles, modur, full well I mene,
I hadde to my mete, I myghte not mysse.

Aboue all creatures, my modur clene,
Veni coronaberis.

ffor macula, modur, was neuuer in the,
ffilia syon, thu art the flowre!
fful swetely shalte thu sytte by me,
And were a crowne wyth me in towre;
And all myn angelles to thyn honowre
Shall Øe worshyppe in heuen blysse.
Thow, blessed body that bare in bowre,

Veni coronaberis.

Tota pulcra es to my plesynge,
My modur, princes of paradys!
A watur full swete of the shall sprynge,
Thow shalte ayeyn my ryghtes ryse.
The welle of mercy, modur, in the lyys
To brynge thy blessed body to blysse.

Arise my spouse, so sweet to my sight,
And see your son in his glorious dwelling place!
You will live with your child so radiant,

And be in my glory, and be called a queen.
Your breasts, mother, I remember well,
I took for my nourishment, I could not do without.
Above all creatures, my pure mother,
Come, and you will be crowned.

For no stain, mother, was ever in you,
Daughter of Zion, you are the flower!
In bliss complete you will sit beside me,
And wear a crown with me in heaven;
And in your honor, all my angels
Will worship you in heaven bliss.
You, blessed one who gave birth in a stable,
Come, and you will be crowned.

So beautiful are you to my desire,
My mother, princess of paradise!
A sweet stream will spring from you,
You will ascend near to my right side.
The well of mercy, mother, in you lies
To bring your blessed self to bliss.

And all my sayntes shall do the seruysse,
Veni coronaberis.

And all my saints shall honor you.
Come, and you will be crowned.

—Trans. Marsha Genensky & Johanna Rose

Ave parens/Ad gratie/Ave Maria

Triplum: Ave parens prolis eximie
virgo carens carnali carie
flos non arens es tu lux curie
semper clarens vernanti specie

Hail mother of the egregious offspring,
virgin free from carnal corruption;
thou, light of the heavenly court,
art a flower that withers not, ever brilliant
in its blooming appearance;

stirps marcebat humana crimine
revirebat virente germine
flos florebat florente virgine
dum latebat deus in homine
flos odore fugans demonia

the human stock was withering through crime,
but became green again through the budding sprout;
the flower bloomed, as the virgin flowered,
while God was concealed in the human body;
o flower putting the demons to flight with thy fragrance,

flos candore lilia
et decore precellens omnia
nos amore tibi consocia Maria.

o flower whiter than lilies
and excelling everything in beauty,
bring us close to thee through thy love, o Mary.

Duplum: Ad gratie matris obsequia
ecclesie gaudet familia
rex hodie dat matri gaudia ad superne
curie vehens sublimia
fit glorie regie regina regia
leticie latrix egregia milicie
specie superna gloria
o nimie laudis materia
progenie regum prosapia
mundicie primipilaria nos hodie
venie visita gracia Maria.

To the service of the gracious mother
the congregation of the church brings its joy.
Today, with the assumption to the heights of the celestial court
the king gives joy to the mother;
she becomes regal queen of the royal glory,
illustrious giver of gladness; o glory in the sight
of the heavenly host,
o subject for abundant praise,
descendent of the race of kings,
and leader in seemliness: visit us today
for the sake of forgiveness, o Mary.

—Trans. Ernest H. Sanders

Benedicta et venerabilis

Benedicta et venerabilis es, virgo maria,
que sine tactu pudoris,
inventa es mater salvatoris.

You are blessed and venerable, O virgin Mary,
who without any touch of shame,
was found the mother of the saviour.

V. Virgo dei genitrix, quem totus non capit orbis,
in tua se clausit viscera factus homo.

O virgin mother of God, he whom the whole world
cannot contain, enclosed himself in your womb, being made man.

—Trans. Ernest H. Sanders

Please turn the page quietly.

Ave gloriosa

Ave gloriosa mater salvatoris,
ave speciosa virgo flos pudoris,
ave lux iocosa thalamus splendoris,

ave preciosa salus peccatoris;

ave vite via casta munda pura,
dulcis mitis pia felix creatura,
parens modo miro nova paritura,

virum sine viro contra legis iura.

Virgo virginum expers criminum,
decus luminum celi domina,
salus gencium spes fidelium

lumen cordium nos illumina.

Nosque filio tuo tam pio
tam propicio reconcilia,
et ad gaudia nos perhennia
duc prece pia, virgo Maria.

Hail, glorious mother of the saviour,
hail, comely virgin of modesty,
hail, gorgeous light, bridal chamber of splendour,
hail, precious salvation of the sinner,

hail, chaste, clean, pure way of life,
sweet, mild, pious, happy being,
miraculously without man, bringing into this world
a man in a new kind of birth, against all rightful custom

Virgin of virgins, lacking all wickedness,
ornament of lights, ruler of heaven,
salvation of the people, hope of the faithful,
light of hearts, shed thy light on us,

propitiate thy ever so kind
and gracious son on our behalf
and lead us to the eternal joy
with thy pious prayer, virgin Mary.

—Trans. Ernest H. Sanders

Alleluya: Virga ferax aaron

Alleluya.

Virga ferax aaron deserti fumea,
yesse florida regalis
aurea virgo manet.

Alleluia.

Aaron's fertile, smoky rod of the desert,
Jesse's blossoming rod,
endures as a royal, golden virgin.

—Trans. Ernest H. Sanders

Reading

Surge mea sponsa, so swete in syghte,
And se thy sone in sete full shene!

Thow shalte a-byde with thy babe so bryghte
And in my glorye be, & be called a qwene.

Veni electa mea, to myn an hyye,

Holy modur & mayden mylde,
On sege to sytte me bye,
That am thy kynge & thy chylde,
Holy modur, with me to bylde,
Wyth thy blessed babe that ys in blysse—
That virgyn that was neuuer defylde,
Veni coronaberis.
Vox tua to me was fulle swete
Whene thu me badde 'babe be stylle.'
ffull goodly gone oure lyppes mete,
Wyth bryghte braunches, as blosme on hyll.

Arise my spouse, so sweet to my sight,
And see your son in his glorious dwelling place!
You will live with your child so radiant,

And be in my glory, and be called a queen.

Come, my chosen one, to my holy realm on high,
Holy mother and gentle maiden,
To sit on the throne beside me,
Who is your king and your child,
Holy mother, to live with me,
With your blessed child who dwells in bliss—
The virgin who was never defiled.
Come, and you will be crowned.
Your voice to me was so pleasing
When you bade me, "baby, be still."
So gladly our lips began to meet
With bright branches that blossom on the hillside,

ffavus distillans that wente wyth wylle

Oute of thy lyppes whene we
dede kysse.
Therfore, modure, thys ys my skyll,
Veni coronaberis.

A dripping honeycomb that coursed
with longing
From out of your lips when we
kissed.
Therefore, mother, this is my desire,
Come, and you will be crowned.

—Trans. Marsha Genensky
& Johanna Rose

O maria stella maris

O maria stella maris,
pietatis singularis,
pietatis oculo
nos digneris intueri,
ne cuncteris misereri
naufraganti seculo.

O Mary, star of the sea,
unmatched in piety,
look on us with kindness
and deem us worthy;
and hasten to pity us,
shipwrecked forever.

In hac valle lacrimarum
nihil dulce, nihil carum
suspecta sunt omnia.
Quid hic nobis erit tutum,
cum nec ipsa vel virtutum
tuta sit victoria?

In this vale of tears
nothing is sweet, nothing dear —
nothing can be trusted.
What is safe for us here,
where neither triumph itself
nor great achievements are secure?

Tot et tantis irretiti
non valemus his reniti
nec vi nec industria;
consolatrix miserorum,
suscitatrix mortuorum,
mortis rumpe recia.

So often and so well are we trapped
that we cannot prevail,
neither by our strength nor our labor:
consoler of the wretched,
reviver of the dead,
destroy the traps of death!

Intendentes tue laudi
nos attende, nos exaudi,
nos a morte libera,
que post Christum prima sedes,
inter Christi coheredes
Christo nos adnumera.

As we raise our praises to you,
heed us and hear us,
free us from death;
you who are first after Christ in majesty,
include us among
the co-heirs of Christ.

Ihesu mitis et benigne
cuius nomen est insigne,
dulce, salutiferum,
munus nobis da salutis
in defectu constitutis,
plenitudo munerum.

Kind and gentle Jesus
whose name is illustrious,
sweet bearer of redempton,
give us the gift of salvation
and the fullness of your reward
in spite of our failures.

Pater, fili, consolator,
unus deus, unus dator
multi formis gratie,
solo nutu pietatis
fac nos simple trinitatis
post spem frui specie. Amen.

Father, son, consoling spirit,
one God, one giver
of the many forms of grace:
merely by a merciful nod
make us afterward to rejoice
in the hope of the one trinity. Amen.

—Trans. Susan Hellauer

O ceteris preamabilis

O ceteris preamabilis
virgo singularis,
que mater inviolabilis
casta deum paris.

O matchless virgin,
more worthy of love than all others,
who, a chaste, inviolable mother,
gives birth to God;

Please turn the page quietly.

Quamplurium prelaudabilis mater salvatoris, tu mulier admirabilis, parens expers paris.	O mother of the saviour, most praiseworthy of all, thou wonderful woman, parent without equal.
O mater incomparabilis, de qua generatur rex christus insuperabilis, homo quo salvatur.	O mother without compare, from whom springs Christ, the invincible king, by whom man is saved.
Eva fit vero dampnabilis, in morte probatur per te, virgo venerabilis, saluti donatur.	Eve, to be sure, is condemned and tested in death; through thee, venerable virgin, she is granted salvation.
Heu, nostra statura fragilis iterum fedatur, heu, ad mala declinabilis ruinam miratur.	Alas, our fragile stature is again disgraced; alas, easily deflected to evil, it finds itself face to face with its downfall.
Hinc, virgo, per te culpabilis zelo corrigatur tandemque cum nato stabilis celo statuatur.	Hence, may the guilty be reformed through thee with zeal, and may he at last be placed secure in heaven with the son.

—Trans. Ernest H. Sanders

O quam glorifica/O quam beata/O quam felix/[Tenor]

Quadruplum: O quam glorifica luce choruscas stirpis davidice regia proles	O how thou glitterest with glorious radiance, virgin Mary, royal offspring of the tribe of David.
sublimis residens virgo maria supra celigenas etheris omnes.	sitting exalted above all the celestial beings of the empyrean.
Tu cum virgineo mater honore angelorum domino pectoris aulam sacris visceribus casta parasti natus hinc deus est corpore christus,	Thou, chaste mother with virginal honor, hast with thy holy womb prepared the breast's palace for the lord of angels; hence Christ is born, God incarnate,
quem cunctus venerans orbis adorat	whom the whole worshipping world adores,
cui nunc rite genu flectitur omne	before whom now every knee is rightly bent,
a quo nos petimus te veniente	and from whom we beg, when thou comest,
abiectis tenebris gaudia lucis.	the casting out of darkness and the joys of light.
Triplum: O quam beata domina maria clementissima audi preces humilium tibi pie psallencium;	O how blessed art thou, Mary, most gentle lady; hear the prayers of the lowly who piously sing thy praises;
mens nostra restat vacua et a peccatis fetida per tu mundari poterit que si christus voluerit;	our soul remains empty and fouled by sins; through thee it can be cleansed, if Christ would;
memento nostri regia que candens velut lilia ut nobis aput filium pacis queras solacium;	thou who art royal and shining white like the lilies, remember us that thou mayest ask thy son to give us the solace of peace.

sit regi regum gloria
marie reverentia
quam laudemus cum canticis
in ymnis ac mellifluis.

Duplum: O quam felix femina
virgo serenissima
mater christi carissima
parens regentis omnia
qui regnat super ethera per cuncta secula
tu regis alti ianua
et porta lucis fulgida
vitam datam per virginem
gentes redempte plaudite.

Glory be to the king of kings and
reverence for Mary;
let us praise her with songs and
in mellifluous hymns.

O how happy a woman art thou,
most serene virgin,
dearest mother of Christ, parent
of him who reigns over everything,
who rules over the heavens for all ages;
thou art entrance to the high king
and shining door of light.
Clap your hands you redeemed people,
for the life given through the virgin's
action.

—Trans. Ernest H. Sanders

Reading

Surge mea sponsa, so swete in syghte
And se thy sone in sete full shene!

Thow shalte a-byde with thy babe so
bryghte
And in my glorye be, & be called
a qwene.

Veni de libano, thu lylye in launche,

That lappes me louely wyth loulynge
songe!
Thow shalte a-byde wyth thy blessed
braunche
That so solemply of the spronge.
Ego, flos campy, thy flowre, was fonge,

That on Calverye cryede to the
ywysse.
Moder, ye knowe hyt ys no wronge,
Veni coronaberis.

Pulcra ut luna, thu bere the lambe,

As soone that shyneth moste clere.
Veni in ortum meum, thowghty damme
To smelle my spyces & erbes in fere.
My place ys pyghte for the plenere,

ffull of bryghte braunches &
blomes of blysse.
Cum now, modur, to thy derlynge dere,

Veni coronaberis.

Arise my spouse, so sweet to my sight,
And see your son in his glorious
dwelling place!
You will live with your child so radiant,

And be in my glory, and be called
a queen.

Come out of Lebanon, you branching
lily,
Who caresses me lovingly with a lullaby!

You will live with your blessed branch

That so nobly sprang from you.
I, the flower of the field, your flower,
was captured,
Who on Calvary cried to you
indeed.
Mother, you know it is not wrong,
Come, and you will be crowned.

Beautiful as the moon, you bore the
lamb,
Like the sun that shines most clear,
Come into my garden, sorrowful lady,
To smell all my spices and herbs.
My dwelling is arrayed abundantly for
you,
Full of bright branches and
blossoms of bliss.
Come now, mother, to your dear
darling,
Come, and you will be crowned.

—Trans. Marsha Genensky
& Johanna Rose

Please turn the page quietly.

Recordare virgo mater . . . Mater patris et filia

Recordare virgo mater in conspectu dei	Remember, virgin mother, to speak for us
ut loquaris pro nobis homini	in the sight of God,
et ut avertas indignacionem suam a nobis.	and to shield us from his displeasure.
Mater patris et filia, mulierum leticia,	Mother and daughter of the father, happy woman,
stella maris eximia, audi nostra suspiria.	special star of the sea, hear our sighs.
Regina poli curie, mater misericordie,	Queen of heaven's court, mother of mercy,
in hac valle miserie sis reis porta venie.	in this vale of misery be for us sinners the gate of grace.
Maria, propter filium nobis confer remedium;	Mother, for your son's sake give us relief;
bone fili, prece matris	good son, by your mother's prayer
dona tuis regna patris.	give us your father's kingdom.
Alle psallite celi regine	Alle—sing to heaven's queen;
omnis una voce mente simul et ore	let all with one voice and spirit and mouth
laudes sancte marie	speak the praises
in excelsis proferre dicite luya.	of holy Mary on high—luya!

—Trans. Susan Hellauer

Sanctus

Sanctus, sanctus, sanctus domine deus sabaoth;	Holy, holy, holy lord, God of hosts;
pleni sunt celi et terra gloria tua.	The heavens and earth are filled with your glory.
Osanna in excelsis!	Hosanna in the highest!
Benedictus qui venit in nomine domini.	He is blessed who comes in the name of the Lord.
Osanna in excelsis!	Hosanna in the highest!

Agnus dei

Agnus dei qui tollis peccata mundi,	Lamb of God, you who take away the sins of the world,
miserere nobis.	have mercy on us.
Agnus dei qui tollis peccata mundi, sins of the world,	Lamb of God, you who take away the
miserere nobis.	have mercy on us.
Agnus dei qui tollis peccata mundi, sins of the world,	Lamb of God, you who take away the
dona nobis pacem.	grant us peace.

Alma dei genitrix

Alma dei genitrix	Dear mother of God,
succure precantibus cunctis	help your prayerful people,
nos quoque una precamur supplices	and we all humbly pray
ut tuis precibus adiuti	that, aided by your prayers,
laudemus trinitatem.	we may praise the trinity.

—Trans. Susan Hellauer

Reading

Marye, mayde mylde and fre,
 Chambre of the trynyte,
One wyle lest to me,
 Ase ich the grete wyth songe:
thagh my fet on-clene be,
 My mes thou onder-fonge.

Thou ert the coluere of noe
 That broute the branche of olyue tre,
In tokne that pays scholde be
 By-tuexte god and manne.
Suete leuedy, help thou me,
 Wanne ich schal wende hanne.

Ine the hys god by-come a chyld,
 Ine the hys wreche by-come myld;

That unicorn that was so wyld
 Aleyd hys of a cheaste:
Thou hast y-tamed and i-styld
 Wyth melke of thy breste.

Thou art quene of paradys,
 Of heuene, of erthe, of al that hys;
Thou bere thane kynge of blys
 Wyth-oute senne and sore;
Thou hast y-ryght that was amys,
 Y-wonne that was ylore.

Mary, merciful and generous,
 Chamber of the trinity,
Listen to me a little while,
 As I honor you with a song:
Though my deeds are wicked,
 My master you conceived.

You are the dove of Noah
 That brought the branch of olive,
As a token of peace
 Between god and humankind.
Gentle lady, comfort me
 When I shall journey to heaven.

Through you has god become a child,
Through you has the wrongdoer
 become obedient.
The unicorn that was so wild,
 His fighting has been subdued.
You have tamed and pacified him
 With milk from your breast.

You are the queen of paradise,
 Of heaven, of earth, of all that is;
You bore the king of bliss
 Without injury or pain;
You have righted what was wrong
 And saved those who were lost.

—Trans. Marsha Genensky & Johanna Rose

Paradisi porta

Paradisi porta
per evam cunctis clausa est
et per mariam virginem
iterum patefacta est.
Alleluya.

The gate of paradise
because of Eve was closed to all
and through the virgin Mary
has been opened again.
Alleluia.

—Trans. Ernest H. Sanders

Ite missa est

Ite missa est.
 Deo gratias.

Go, this is the dismissal.
 Thanks be to God.

Pangat melos

Pangat melos grex devotus
et in laudes fluat totus
mentis dulcor intimus.
Nulla canit vox amene,
nisi vocis et camene
sit precentor animus.

Let the faithful flock compose a song,
and in praises may the mind's
deepest sweetness flow forth.
The voice can sing nothing lovely
unless the soul lead the singing
of the voice and its muse.

Please turn the page quietly.

In marie laudes quisque
tota votis modulisque
effundat precordia
que inclinans celi clima
reformavit summis yma
et proscriptis propria;

formam vite quam preiecit
hospitemque sibi fecit
peregrina deitas;
quod declarant fracto iure
racionis et nature,
partus et virginitas.

In hac patent diu clausa
et occulte rei causa
preclusa misterio;
fugit umbra, lux clarescit,
silent vates et quiescit
legis expectacio.

Salve summi floris ortus,
porta celi, mundi portus
et salutis aditus.
Te micante, stella maris
sol, quem sine nube paris,
nos illustret celitus. Amen.

Let each and every heart pour forth
prayers and melodies
in praise of Mary
who, transforming heaven itself,
changed the lowest to the highest
and made the old order suspect.

Taking on our image,
the distant Godhead
made himself a stranger,
proclaimed by virgin birth,
breaking the laws
of reason and nature.

Thus the long-shut, hidden motive
and the forbidden holy mystery
are openly revealed;
shadows flee, light shines forth,
prophets are silent
and the law's command falls mute.

Hail, source of the highest flower,
gate of heaven, refuge of humanity
and pathway to salvation.
May the sun that makes you shine,
o sea-star, whom you bore without mate,
light our way to heaven. Amen.

—Trans. Susan Hellauer

Poetry Sources:
Arundel MS. 285 (15th century)
Cotton MS. Caligula A. ii (early 15th century)
William of Shoreham, British Museum, Additional MS. 17376 (mid-14th century)

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SEIJI OZAWA HALL
TANGLEWOOD

Prelude Concert

Friday, July 24, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

AZA RAYKHTSAUM, violin
VALERIA VILKER KUCHMENT, violin
BURTON FINE, viola
MARTHA BABCOCK, cello

STRAVINSKY — Three Pieces for String Quartet

♩ = 126
♩ = 76
𝅗𝅥 = 40

TCHAIKOVSKY — String Quartet No. 3 in E-flat minor, Opus 30

Andante sostenuto—Allegro moderato
Allegretto vivo e scherzando
Andante funebre e doloroso, ma con moto
Allegro risoluto

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Notes

The three short pieces for string quartet were composed in 1914, the year after the first performance of *Le Sacre du printemps*, which had established **Igor Stravinsky** (1882-1971) instantly as the most significant composer of the age; they are dedicated to the conductor Ernest Ansermet. They have little connection, if any, with the traditional treatment of the string quartet medium, and for that reason they aroused both resentment and incomprehension. In 1924 George Dyson quoted part of the second piece in his book *The New Music* and commented, "If this type of passage has any proper place in the art of the string quartet, then the end is near." Stravinsky actually seems to have conceived the pieces as individual, self-sufficient treatments of different moods. This is clear from the titles he applied to them when he orchestrated them in 1928 as part of his Four Studies for Orchestra; there the three movements derived from the string quartet work were called "1. Dance; 2. Eccentric; 3. Canticle." The second movement was inspired by a famous clown, Little Tich, whom Stravinsky saw in London in the summer of 1914 The last movement, with its stately, hieratic motion and alternations of register, foreshadows the *Symphonies of Wind Instruments* (1920). Late in his life,

the composer declared that the last half of the third piece contained some of the best music that he wrote in this period.

* * * * *

Like his colleagues, who were known as the "Mighty Five," **Pyotr Ilyich Tchaikovsky** (1840-1893) was intensely interested in Russian folk song as one way of creating a national idiom in music; but unlike them, he had completed a formal conservatory training in Western musical techniques. This had both advantages and disadvantages. He was, on the one hand, more likely to find specific solutions to expressive problems; but on the other, the notions of proper harmonization inherited from German music did not really fit the character of Russian folk song. Still, Tchaikovsky was delighted to have his music approved by the "Five," though at the same time he consciously pursued success in Western musical forms like the symphony and string quartet. Three times in his early career he chose to write a string quartet, one of the quintessential genres of European music, both because of his intrinsic interest in the possibilities of songful character for the medium and because it was far easier for a young composer to get a performance of a string quartet than of a symphony or an opera.

He began the third and last of his quartets while in Paris in January 1876, completed it within a month, and heard it in a private soirée at Nikolai Rubinstein's on March 14. Typically enough, Tchaikovsky's own reaction was depression and the fear that he had written himself out. "Have I really sung my swan song, and have no further to go?" But several public performances two weeks later showed a strong positive reaction from audiences, and, as the composer wrote to his brother Modest on April 5, "It pleased everyone *very* much. During the Andante (andante funebre e doloroso) many, so I'm told, were in tears. If this is true, then it's a great triumph." He had conceived the quartet as a memorial tribute to a young violinist, his colleague as a conservatory student, who had played the first violin part in the premieres of his two earlier quartets, and the palpable sadness in the score is genuine and deeply felt. (This fact also accounts for the prominence of the first violin part.) When Tchaikovsky himself died in 1893, this quartet was played in his memory in several concerts throughout Russia.

The quartet opens with a lengthy introduction that strikes at once the note of elegy that is so prominent in this piece. This introduction turns out to be a frame for the whole movement. The Allegro moderato presents two themes, one impulsive, the other gentle and lyrical; the normal procedures of sonata form invite a competition between these themes, but here the memory of a deceased colleague superimposes (in the minds of many critics) the idea of a protest against the inevitability of death. The second movement is a scherzo, but one that is relatively restrained in mood, given the character of the movements on either side of it. The third movement's elegy is, without question, the high point of the quartet, and the passage over which Tchaikovsky himself was most concerned, as his letter to Modest indicates. Here again the first violin leads with a dirge over an accompaniment that sounds like a funeral march. After so much intensity and such somber music, Tchaikovsky evidently felt the need of balancing the early movements of the quartet with a much lighter finale. Some of the themes have a folklike character, as if they came from the same Ukrainian melodic wellspring as the Second Symphony. Toward the end, Tchaikovsky recalls the sadness of the preceding movements, then sweeps it all away with a brilliant coda.

—Steven Ledbetter



ARTISTS

BSO violinist **Aza Raykhtsaum** was born in Leningrad and began studying the piano when she was five, taking up the violin a year later at the suggestion of her teacher. Ms. Raykhtsaum majored in violin at the Leningrad Conservatory, where she studied with the renowned Ryabinkov; she became concertmaster of the Leningrad Conservatory Orchestra and a first violinist in the Leningrad Philharmonic. In 1980 she emigrated to the United States, after which she joined the Houston Symphony as a first violinist and then became a member of the Boston Symphony in 1982. She has appeared as soloist in the Glazunov Violin Concerto with the Boston Pops Orchestra under the direction of John Williams. Ms. Raykhtsaum teaches privately and performs chamber music frequently in the Boston area with her husband, BSO principal cellist Jules Eskin.

Valeria Vilker Kuchment graduated from the Tchaikovsky Conservatory in Moscow,where she was a student of Yuri Yankelevich; upon finishing her studies she became a faculty member at the Tchaikovsky Conservatory College. Ms. Vilker Kuchment was a prizewinner in a number of international violin and chamber music competitions, including the International Competition at Prague, and at Munich, where she was awarded first prize. She has appeared as recitalist, soloist, and in chamber music throughout the former Soviet Union, Poland, Germany, and Czechoslovakia. Since coming to the United States in 1975 she has performed throughout the country, winning critical acclaim for her appearances in Washington, Boston, and at Lincoln Center in New York. She has also been first violinist for the Apple Hill Chamber Players, and concertmaster of SinfoNova, the Harvard Chamber Orchestra, the Handel and Haydn Society, and the Boston Philharmonic. Ms. Vilker Kuchment joined the Boston Symphony Orchestra at the beginning of the 1986-87 season. A faculty member at the New England Conservatory of Music, the Longy School of Music in Cambridge, the Tanglewood Music Center, and the Boston University Tanglewood Institute, she has recorded for Melodiya and Sine Qua Non.

BSO violist **Burton Fine** joined the orchestra as a second violinist in 1963 after nine years as a research chemist at the National Space and Aeronautics Administration's Lewis Research Center in Cleveland. At the beginning of his second year with the orchestra he auditioned for and won the position of principal violist, a position he held until the fall of 1993. Born in Philadelphia, Mr. Fine studied violin for four years with Ivan Galamian at the Curtis Institute of Music before entering the University of Pennsylvania, where he earned a B.A. in chemistry. He also holds a doctoral degree in chemistry, from the Illinois Institute of Technology. Mr. Fine has appeared in solo recital at London's Wigmore Hall, and has appeared frequently as soloist on viola and viola d'amore with the Boston Symphony Orchestra, the Boston Pops Orchestra, and other musical organizations throughout the northeastern United States. He has performed, toured, and recorded extensively with the Boston Symphony Chamber Players. Mr. Fine teaches viola and chamber music at the New England Conservatory of Music; during the summer he teaches at the Tanglewood Music Center and the Boston University Tanglewood Institute. He is the solo violist on the BSO's recording under Seiji Ozawa of Strauss's *Don Quixote* with cellist Yo-Yo Ma on CBS Masterworks and is featured in chamber music recordings on the CRI, Northeastern, and Gunmar labels. Mr. Fine is a member of the Mélisande Trio, which also includes his wife, harpist Susan Miron, and BSO flutist Fenwick Smith.

Martha Babcock is assistant principal cellist of the Boston Symphony Orchestra and principal cellist of the Boston Pops Orchestra. Ms. Babcock joined the BSO in 1973 and was appointed to her current position in 1982. Born in Freeport, Illinois, Ms. Babcock began studying the cello at nine and first appeared as soloist with orchestra at fourteen. A *cum laude* graduate of Radcliffe College, where she was principal cellist of the Harvard-Radcliffe Orchestra, she studied cello with Lowell Creitz and Aldo Parisot. While attending graduate school at Boston University's School for the Arts she studied with George Neikrug. Winner of the Piatigorsky Prize while a Fellow at the Tanglewood Music Center in 1972, she began her professional career as a cellist at age nineteen, as the youngest member of the Montreal Symphony Orchestra. In addition to solo appearances with various Boston-area orchestras, Ms. Babcock is a member of the Higginson Trio with her husband, BSO violinist Harvey Seigel, and pianist Robert Spano. She has also performed and recorded with the Boston Symphony Chamber Players and has appeared with Collage New Music.

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Tanglewood
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BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Friday, July 24, at 8:30

ANDRÉ PREVIN conducting

VAUGHAN WILLIAMS — Fantasia on a Theme of Thomas Tallis

CHOPIN — Piano Concerto No. 2 in F minor, Opus 21
Maestoso
Larghetto
Allegro vivace

EMANUEL AX

INTERMISSION

BEETHOVEN — Quartet No. 14 in C-sharp minor, Opus 131, arranged by Dimitri Mitropoulos for string orchestra
Adagio, ma non troppo e molto espressivo—
Allegro molto vivace—
Allegro moderato—
Andante ma non troppo e molto cantabile—
Presto—
Adagio quasi un poco andante—
Allegro

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Baldwin piano

Emanuel Ax plays the Steinway piano.

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NOTES

Ralph Vaughan Williams
Fantasia on a Theme of Thomas Tallis

Ralph Vaughan Williams was born on October 12, 1872, at Down Ampney, Gloucestershire, England, and died in London on August 26, 1958. He composed the Tallis *Fantasia in 1910 and revised it (mostly by abridgment) in 1913 and 1919. The first performance took place in Gloucester Cathedral on September 6, 1910, at a concert of the Three Choirs Festival, with the composer conducting the London Symphony Orchestra. It was the first Vaughan Williams composition to be performed by the Boston Symphony Orchestra, on October 27, 1922, with Pierre Monteux conducting. Richard Burgin led the BSO's first Tanglewood performance of the piece on August 1, 1954, and David Zinman its most recent, on August 2, 1992. The Fantasia is scored for solo string quartet and string orchestra divided into two groups, one large and the other consisting of two each of first violins, second violins, violas, and cellos, plus one double bass.*

From an early age Ralph (pronounced, British fashion, "Rafe") Vaughan Williams knew that he wanted to be a composer, but he was markedly dissatisfied with the state of composition in the British Isles. Following studies with Bruch in Berlin (1897) and Ravel in Paris (1908), designed to guarantee a professional finish to his technique, he recognized that he would have to find his creative path not by imitating foreign models but rather by inspiration arising from native resources. These included the rich English musical traditions of the Elizabethan and Jacobean periods and the wellspring of English folk song, of which he became an accomplished and determined collector. Both in the realm of folk song and in the hymnody of the Anglican Church, Vaughan Williams found himself in deep sympathy with the common aspirations of ordinary people as expressed in *their* music over the centuries. One of his most important early tasks was that of selecting tunes for the 1906 revision of *The English Hymnal.* At first glance, the idea of devoting two years of his life to editorial duties might seem to be a waste of time for a young composer, but for Vaughan Williams the experience had far-reaching consequences. He later remarked that two years' close association with some of the best—and worst—tunes ever written had done him more good than any amount of academic study of fugue. He weeded out a good deal of saccharine Victoriana and replaced it with sturdy folksong melodies, tunes drawn from the nearly forgotten older heritage, and in a few cases (notably the celebrated *Sine nomine* to the text "For all the saints") with tunes of his own composition. Many of the melodies that he worked with so assiduously and lovingly stayed with him for years and had a significant effect

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on his own composition. One of these was a mysterious melody in the Phrygian mode (the scale that includes all the white notes from E to E on a piano keyboard) by the great seventeenth-century composer Thomas Tallis. He found in this melody some quality that spoke to him with the utmost directness, and he used it as the basis of his first unqualified masterpiece.

The world premiere of the Fantasia took place at the beginning of a festival concert at Gloucester Cathedral, where 2000 people had gathered to hear Elgar's *Dream of Gerontius*. Many of them—including some of the critics—were irritated at being forced to listen to a new work conducted by its composer, a thirty-eight-year-old giant with a rich shock of black hair. Most of the auditors, apparently, could discern no special qualities in the piece, which seemed to them drab compared to the brilliant scoring for large orchestra in Elgar's masterpiece. But J.A. Fuller Maitland, writing for *The Times*, sensed the importance of the occasion and evaluated the score much as later writers have come to rate it:

> The work is wonderful because it seems to lift one into some unknown region of musical thought and feeling. Throughout its course one is never quite sure whether one is listening to something very old or very new...The voices of the old church musicians...are around one, and yet there is more besides, for their music is enriched with all that modern art has done since. Debussy, too, is somewhere in the picture and it is hard to tell how much of the complete freedom of tonality comes from the new French school and how much from the old English one. But that is just what makes this Fantasia so delightful to listen to; it cannot be assigned to a time or a school, but it is full of visions which have haunted the seers of all times.

Few agreed with Fuller Maitland in 1910; not until the '30s did the *Tallis* Fantasia become one of the most famous and frequently performed of modern English pieces.

The *Tallis* Fantasia is the work that introduced Vaughan Williams to the Boston Symphony Orchestra. When Serge Koussevitzky once asked him what work of his he would like to have the orchestra play, he chose the *Fantasia* because of warm praises of the BSO's string section that he had heard from his friend Gustav Holst, who had visited Boston a few years previously. Archibald Davison, then the choral conductor at Harvard, recounted that the composer was seated in Symphony Hall during the performance, totally engrossed in Koussevitzky's reading of his score, quite unaware that he was at one end of a row of seats that had come partly unbolted from the floor. He rose and fell "with a decided bump" at each of the *sforzandi* in the score, with the result that the weight of his large and rather massive frame created an unintended see-saw effect that jolted a pair of Boston matrons at the other end of the row. Their in-

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dignation was not, however, matched by the rest of the audience, which received the Fantasia with the greatest warmth.

The idea of writing a "fantasia" came from the revival of English Renaissance music that was taking place in the early part of this century under the energetic leadership of Edmund H. Fellowes, who singlehandedly edited and published most of the repertory of the English madrigalists and lutenist song writers. A fantasia (often anglicized into "fantasy" or "fancy") was the most popular instrumental form, derived from the vocal style of the madrigal, in which the performers discourse upon a given musical idea, then pass on to another snatch of theme and develop it for a time, and so on. Vaughan Williams took the basic idea of the Elizabethan model, building his work in sections, each of which develops a given musical idea, but the relationships between his thematic ideas, derived from the underlying hymn tune, unify the work into an indivisible entity.

The score is rich and warm without ever becoming thick or opaque. Its lyricism is evocative, but never sentimental. Vaughan Williams seized upon the modal harmonies of the Renaissance as a way out of the crisis of chromatic harmony of late Romanticism, with the result that the chordal vocabulary remains quite simple, yet the sonorities remain fresh and new. The Fantasia elaborates Tallis's tune with endless inventiveness, building a veritable river of sound that reaches massive climaxes in the widespread chords for the divided strings, which alternate strikingly with the chamber music character of the solo sections. It is, as Fuller Maitland recognized in 1910, one of those rare scores that sounds very old while remaining fresh and new—a true shaking of the hands between composers across the distance of three centuries.

—Steven Ledbetter

Frédéric Chopin
Piano Concerto No. 2 in F minor, Opus 21

Fryderyk Franciszek Chopin—or, as he called himself during his many years in France, Frédéric Chopin—was born in Zelazowa Wola, near Warsaw, probably on March 1, 1810, and died in Paris on October 17, 1849. He composed the F minor concerto in 1829 and was himself soloist at the first performance, which was given in Warsaw on March 17, 1830. The American premiere took place in New York on November 9, 1861, when the Philharmonic Society performed the work with soloist Sebastian Bach Mills under the direction of Carl Bergmann. Erich Leinsdorf led the first Tanglewood performance of Chopin's F minor concerto on July 24, 1966, with soloist Lilian Kallir; Emanuel Ax was soloist for the most recent Tanglewood performance, under Marek Janowski's direction, on August 5, 1990. Besides the solo instrument, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, trombone, timpani, and strings.

Chopin composed his two piano concertos within a year of each other, when he himself had barely finished his formal studies. He had begun composition work at the age of twelve with Jozef Elsner, director of the Warsaw Conservatory, in 1822. Chopin's talent as a pianist was recognized even earlier. In February 1818, a month before his eighth birthday, he made his first public appearance as a pianist, playing a concerto of Gyrowetz. And even at that time he was constantly improvising little pieces—polonaises and the like. But formal composition studies were to lead ultimately to his greatest and most enduring fame. Elsner attempted to teach Chopin the traditional classical forms, supervising the composition of the First Sonata, Opus 4, which is almost completely un-Chopinesque. Eventually, though, Elsner recognized that Chopin simply had such gifts that it was useless to impose an outside taste on them. He retained the private hope that Chopin would one day compose the great Polish national opera, but that hope was vain, since Chopin only desired to write music for the piano.

Few composers, indeed, have so consciously limited their output. Chopin never composed a piece that did not include the piano, and the bulk of his works are for

piano solo. But it is on that instrument that he is most original. Despite his years of piano studies, he never became academic in the technical mechanics of performing, and his boundless imagination soon came up with new sonorities and devices that set him apart.

Warsaw was something of a musical backwater, but visiting celebrities gave Chopin some sense of the larger musical world. In 1828 he heard Hummel perform, and he quickly adopted the decorative elegance of that composer in his ensuing works. The following year he heard Paganini, who was such a powerful influence on instrumental music of the 1830s and 1840s by demonstrating the degree of virtuosic proficiency that might be possible.

In 1829, at the age of nineteen, Chopin finished his formal studies and visited Vienna, where he attracted a great deal of attention, especially for works like *Krakowiak*, the exotic Polish character of which was new to Vienna. When he returned home on September 12 he began work on his F minor piano concerto (published as No. 2, though it was the first to be composed). His progress with the work was reported in a series of letters to his friend Titus Woyciechowski. In the earliest of the series, dated October 3, it is clear that Chopin has finished the second movement and probably also the first. Some of this music was inspired by recent romantic passions—remember, he was only nineteen years old!—and Chopin mentions one of these to his friend. Titus knew that he had earlier been charmed by a young singer in Vienna, Mlle. Blahetka, but those tender feelings had been driven out by a new passion for Constantia Gladkowska, a vocal student at the Warsaw Conservatory, whom Chopin describes as

> my ideal, whom I have served faithfully, though without saying a word to her, for six months; whom I dream of, in whose memory the Adagio of my concerto has been written, and who this morning inspired me to write the little waltz [later published as Opus 70, No. 3, in D-flat] I am sending you.

By October 20, Chopin had clearly written a draft of the finale and had showed part of the concerto to his former teacher Elsner. He wrote to Titus Woyciechowski:

> Elsner has praised the Adagio of my concerto. He says it is original; but I don't wish to hear any opinions on the Rondo just yet as I am not quite satisfied with it. It will be interesting to see whether I shall have completed it by the time I get back [from a visit to Poznan, for which he was on the verge of leaving for a week or two].

His visit was extended by an invitation to the home of Prince Radziwill, a very musical aristocrat who lived near Poznan. On November 14, Chopin reported to Titus that he had enjoyed himself enormously.

> If it had been left to my own choice I could have stayed there until they kicked me



> out, but my private affairs—especially my concerto, which is still unfinished and urgently calls out for the completion of its Finale—forced me to quit that Paradise. It contained two Eves, the young princesses, extraordinarily charming and kind, musical and sensitive creatures [so much, perhaps, for the "ideal" that had inspired the slow movement of his concerto!].

In fact, after his return to Warsaw, Chopin concentrated on finishing the concerto, which received its premiere in the concert he gave on March 17, presenting a number of his works for the first time. It was such a success that it had to be repeated five days later. On March 27, Chopin reported the event to his absent friend.

> My first concert, although it was sold out and there was not a box or seat to be had three days beforehand, did not make on the general public the impression I thought it would. The first Allegro of my concerto, which relatively few could grasp, called forth applause, but it seems to me that people felt they had to show interest ("Ah, something new!") and pretend to be connoisseurs. The Adagio and Rondo produced the greatest effect and demonstrations of sincere admiration could be heard... Kurpinski discovered fresh beauties in my concerto that evening, but Wiman admitted again that he doesn't know what people see in my first Allegro. Ernemann was completely satisfied, but Elsner regretted that the tone of my piano was too woolly and prevented my bass runs from being heard.

A different piano, a louder Viennese instrument, was provided for the second concert. This succeeded in pleasing the still larger crowd, though Chopin himself preferred his own piano, at least for intimate surroundings. It was only a few months later that he wrote his second concerto, in E minor (published as No. 1), and a few months after that (November 1830) that he left Poland to study abroad, never to return.

It would be unrealistic to expect a piano concerto written by a budding young virtuoso not out of his teens to display a command of the symphonic style of concerto writing—the careful balancing of soloist and orchestra, the intricate development of thematic ideas, and so on—that we have come to recognize in the earlier works of



Mozart and Beethoven. Not only was such a style inimical to Chopin's original genius, but he had not even encountered the concertos of Beethoven, who had not yet been admitted to the Pantheon of Warsaw's musical life. Hummel was the major composer whose concertos provided a basic model for Chopin, along with works of Ries, Gyrowetz, and Moscheles—concertos by keyboard virtuosi written to display their own technical prowess.

But for all of Chopin's youth and relative inexperience, his concertos are extraordinary in that special way that makes all of his best music personal and immediately identifiable. The first movement's orchestral exposition begins with a marchlike theme pensively presented in the strings and then taken over by the full orchestra. This opening presents a variety of ideas that seem for the most part inspired by the stereotypes and standard gambits of any number of classical concertos. But when the soloist enters, after an atmospheric preparation, with a figure that descends through four-and-a-half octaves, Chopin's personality at once takes over, even when the soloist is simply laying out the themes that have already been heard in the orchestra. From this point on the piano part directs the course of the movement. While obviously influenced by the decorative art of such virtuosi as Hummel and Moscheles, Chopin's highly ornamental writing is far more expressive, far more poignant. He turns the appoggiatura and the suspension—devices done to death by the naive and superficial treatment of lesser composers—to new uses through his harmonic originality. Formally the first movement is as simple and straightforward as we might expect a student work to be. It is the content here that proclaims the budding master.

The slow movement already reveals the genius of the composer. Elsner was right to praise its originality, which reveals itself in the extraordinary freedom with which Chopin has decorated the simple formal A-B-A outline, with an effective dramatic contrast in the middle section and a lavish outpouring of lyrical intensity.

The finale of the concerto is related to that Polish country dance, the mazurka, that Chopin made so wonderfully his own. The traditional mazurka was in triple time accompanied by strong accents on the second or third beat (when danced, the accents were reinforced by a strong tap of the heel). The mazurkas that Chopin wrote for solo piano were mostly in three-part song form. This concerto movement is a rondo with several sharply contrasting themes in mazurka style, closing with a virtuosic and dramatic coda.

—S.L.

Ludwig van Beethoven

String Quartet No. 14 in C-sharp minor, Opus 131,
arranged by Dimitri Mitropoulos for string orchestra

Ludwig van Beethoven was born in Bonn, Germany, probably on December 16, 1770 (his baptismal certificate is dated the 17th), and died in Vienna on March 26, 1827. He completed the Quartet, Opus 131, in May 1826 or perhaps a month or two later. There seems to have been no public performance until 1835, when the Leopold Jansa Quartet played it in Vienna, though it had been played privately before that. Franz Schubert's last musical wish was to hear Opus 131; this happened on November 14, 1828, five days before his death. Beethoven intended to dedicate the work to his good friend, the textile merchant Johann Nepomuk Wolfmayer, an enthusiastic musical amateur, but in the end he gave the dedication to Lieutenant-Marshal Baron von Stutterheim, to whom he felt profoundly indebted when von Stutterhim found a place in his regiment for Beethoven's nephew Karl after the young man's attempted suicide in January 1827. It was apparently Hans von Bülow who first conducted a Beethoven quartet with a full string orchestra; in 1882, at Meiningen, he programmed the "Grosse Fuge" or "Great Fugue" (originally the finale of Opus 130) in that form. Other conductors followed suit. Dimitri Mitropoulos first led the Boston Symphony in his own version of Opus 131 in January 1937, subsequent BSO performances being given by Leonard Bernstein in March 1952 and (with some emendations) André

Previn in March 1996. The principal difference from Beethoven's original quartet is the presence of a double bass part which doubles the cello line an octave lower, at points determined by the arranger.

Beethoven began thinking of writing string quartets early in 1822, after a gap of a dozen years, and actually completed a new quartet in 1824, after having written his Ninth Symphony, the last of the thirty-two piano sonatas, and the *Missa solemnis*. The five late string quartets, including his last completed work, Opus 135, thus became Beethoven's final musical testament, containing some of the most personal music he ever wrote. Response to them for many decades was either patronizing (the assumption being that they were so "odd" simply because his deafness caused him to miscalculate the musical effect) or downright hostile (one French composer referred to them as "the muddy source from which has flowed all the bad music of the last half-century"). In the early 1880s, more than half a century after Beethoven's death, a Boston reviewer reported a performance of Opus 132 and wondered in print whether the performers or the audience were more confused by the piece. Still, these quartets had an extraordinary influence on some composers, among them Wagner, Elgar, Schoenberg, and Bartók. And in our century the mastery inherent in this music has come to be recognized widely by listeners as well.

Probably to introduce these challenging works to listeners who had long since come to adore the Beethoven symphonies and concertos, to say nothing of the early and middle-period sonatas, string quartets, and much else, conductors began introducing the most difficult late quartets into symphony concerts in arrangements for string orchestra. Such arrangements were easily made: the arranger/conductor (Mahler was one who undertook the practice) could simply take a score of the string quartet and mark the places where he felt the necessity of reinforcing the bass line with the double basses, playing an octave lower than the cellos. Other performance markings, related to balance or articulation, might also be employed owing to the much greater weight of sound from the full string section as opposed to the four solo instruments in a quartet, but no actual pitches would be changed. And it may well be that the popularity of these arrangements played a role in bringing the late Beethoven quartets clearly into the repertory, just as the sumptuous, flashy orchestral arrangements of certain organ pieces and other works of J.S. Bach by Leopold Stokowski and others made those works popular favorites as well.

Of Opus 131, Beethoven himself claimed that this was his greatest quartet. It is certainly a composition utterly unique, unified on the very grandest scale throughout its entire length and departing totally from the older pattern of four movements, which typically had proceeded from a sonata-allegro opening to a slow movement (often a theme with variations), to a scherzo and trio, culminating in a rondo-style finale. In Opus 131, instead, everything leads and builds toward the final movement—the seventh—the only one in full-fledged sonata form. Each movement takes its place in the large architectural and expressive plan proceeding from the slow fugue of the opening, which establishes the key and furnishes a number of important musical ideas to be carried out in the remainder of the work, and moves through practically every key that can be directly related to the tonic before resolving the harmonic tensions in a powerful finale.

The theme of the fugue appeared in one of Beethoven's conversation books at the close of the year 1825, and the composition of the entire work occupied the earlier months of the following year. He sold the quartet to the publisher Schott for the fee of 80 ducats on August 12, but not before playing a joke for what he considered the publisher's insult in demanding that the work be "original": he wrote on the copy turned over to Schott's agent, "Put together from pilferings from one thing and another." He had to write a week later to calm his alarmed publisher with reassurances that the work was "brand new."

The opening fugue is one of the most serious examples of the genre that Beethoven turned to so frequently in his last years. He carefully arranged the fugal "answer"

so as to stress the "Neapolitan" D-natural and its relation to the tonic, C-sharp. One immediate consequence is the link from the first to the second movement. The fugue ends with a rising octave C-sharp in first violin and viola; all four instruments repeat that move a half-step higher, on D, and find themselves launched into what sounds at first like a rondo, with its dancelike 6/8 tune over a tonic pedal, but it does not have the kind of variety that we associate with a Beethoven rondo, and gradually it becomes clear that the conflict is not to be found *within* individual movements but *between* them —that the quartet is conceived as a totality.

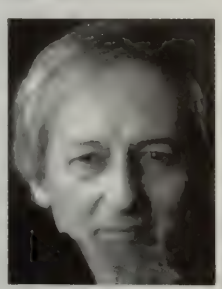
A short transitional movement tosses a few motives back and forth before moving into an expressive recitative, and then leads to the theme and variations in A major. These variations are as far-ranging as those of the Diabelli set for piano (though not on the same grand scale, since here they must form part of a larger piece), examples of Beethoven's ability to penetrate to the core of even the simplest musical notion and recreate it in terms of vastly different emotional realms. The climactic variation is hymnlike, followed by recollections of the original theme and some partial variations before moving on to the E major Presto, a seemingly rough-hewn and plainspoken joke that contains unexpected harmonic twists and rhythmic subtleties. Virtually its only modulations are to A (the key of the preceding movement) and G-sharp (the key of the following one), and like all of the other sections of the quartet it therefore plays its own role locally while filling part of the grand design. A short Adagio links the scherzo with the final movement, the only one in a full-scale dramatic sonata form, the culmination of all that has gone before, with backward references, especially to the opening fugue theme, that tie the entire seven-movement structure together into a single, extraordinarily unified work.

Beethoven's Opus 131 exercised a powerful influence on composers from Wagner to Schoenberg and Bartók; indeed, much of the development of German musical thought in the 19th century would be unthinkable without it. For the centennial of Beethoven's birth, Wagner wrote a famous—and somewhat overwrought—tribute to the quartet. Beethoven's own evaluation of this, his favorite string quartet, is so unassuming that we can only gape: he told a friend, "thank God there is *less lack of imagination than ever before.*"

—S.L.

ARTISTS

André Previn

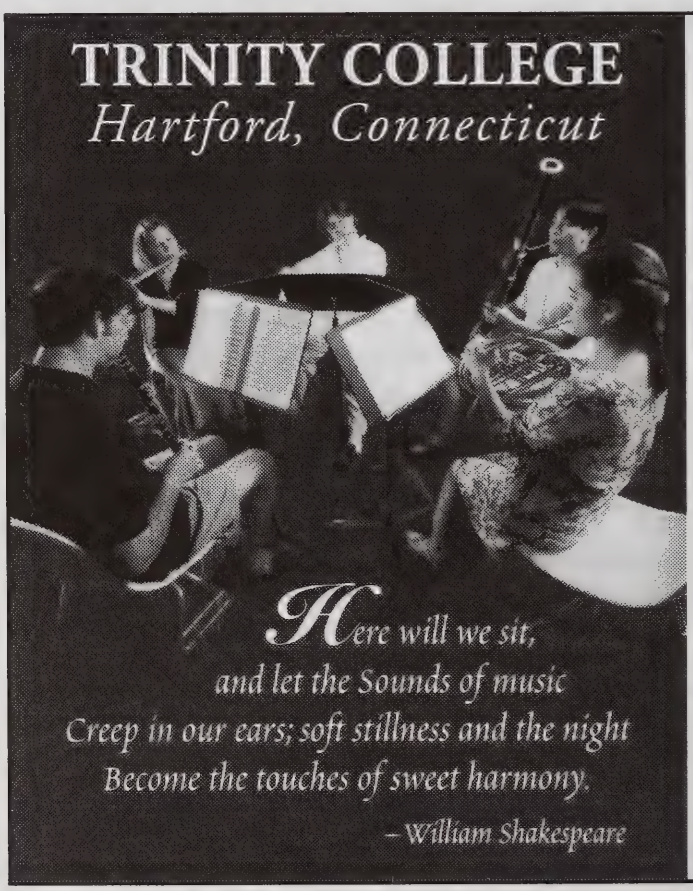


One of America's best-known and most versatile musicians, André Previn is familiar around the world as a conductor, an award-winning composer of orchestral, chamber, and film scores, a pianist in chamber music and jazz, a prolific recording artist, and as author and television host. This summer at Tanglewood, in addition to conducting the Boston Symphony Orchestra tonight and on August 14, he performs a jazz concert of music by George Gershwin with bass player David Finck this Sunday night and leads the TMC Orchestra in Shostakovich's Symphony No. 5 on August 19. As guest conductor of the world's major and most recorded orchestras, Mr. Previn appears each year in Europe with the Vienna Philharmonic, London Symphony, and Cologne Radio Symphony and in the United States with the Boston Symphony, New York Philharmonic, and Pittsburgh Symphony. He also appears in a series of three televised programs each season with the NHK Symphony in Tokyo. In 1993 Mr. Previn became conductor laureate of the London Symphony Orchestra, of which he was principal conductor for eleven years. In the past twenty-five years he has held chief artistic posts with the Los Angeles Philharmonic (1985-89), Pittsburgh Symphony (1976-84), Royal Philharmonic (music director 1985-88, principal conductor 1988-91), London Symphony Orchestra (1969-79), and Houston Symphony (1967-70), touring with them worldwide. In September 1998 at the San Francisco Opera, Mr. Previn will conduct the world premiere of his opera *A Streetcar Named Desire,*

to a libretto by Philip Littell, based on the play by Tennessee Williams, and commissioned by San Francisco Opera, with Renée Fleming as Blanche Dubois. In the 1998-99 season, besides leading subscription concerts with the Boston Symphony and New York Philharmonic, he also appears as piano soloist with Seiji Ozawa and members of the BSO in an October concert to benefit breast cancer research, returns to the Pittsburgh Symphony for his annual subscription weeks, and performs as piano soloist with the New York Philharmonic under the direction of Kurt Masur. In Vienna he appears in recital with Dame Kiri Te Kanawa, performs with the Emerson Quartet, and records with the Vienna Philharmonic. His European engagements also include a series of seventieth-birthday concerts with the London Symphony Orchestra with Kiri Te Kanawa and violinist Anne-Sophie Mutter, and a series of concerts and television productions in Cologne. As pianist, Mr. Previn performs and records chamber music with such colleagues as Emanuel Ax, Yo-Yo Ma, Gil Shaham, and the Emerson and Tokyo string quartets. He has initiated chamber music programs with the players of every orchestra of which he has been music director. He also performs and teaches annually at the Curtis Institute of Music and the Tanglewood Music Center, conducting the student orchestras, working with student conductors and composers, and coaching chamber music.

In his early days, while actively interested and engaged in jazz, Mr. Previn played with such artists as Billie Holiday, Benny Goodman, Shelly Manne, Dizzy Gillespie, and Ella Fitzgerald. He was also active as writer and arranger for Count Basie, Woody Herman, and Benny Goodman, as well as for a great many of the day's singers. More recently, after a long hiatus from his jazz activities, Mr. Previn has begun to perform and record again with jazz bass legend Ray Brown, guitarist Mundell Lowe, and drummer Grady Tate. The André Previn Jazz Trio has recently toured Japan, North America, and Europe. His latest jazz releases include "We Got Rhythm," an all-Gershwin recording on Deutsche Grammophon featuring bass player David Finck with Mr. Previn at the piano. This season he will be a guest soloist at the JVC Jazz Festival in Carnegie Hall and gives jazz concerts with David Finck at Tanglewood and Lincoln Center.

Mr. Previn moved from his native Berlin to California as a child. He studied composition with Joseph Achron and Mario Castelnuovo-Tedesco and conducting with Pierre Monteux. As a teenager he began to concentrate his efforts on the symphonic world in conducting and



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composition. His compositions have included a piano concerto for Vladimir Ashkenazy, a cello sonata for Yo-Yo Ma, song cycles for Dame Janet Baker and Kathleen Battle, a violin sonata for Young Uck Kim, a piano/woodwind trio commissioned by the St. Luke's Chamber Ensemble, works for soprano and orchestra premiered by Barbara Bonney and Sylvia McNair, and a music drama, *Every Good Boy Deserves Favour*, written in collaboration with playwright Tom Stoppard. Now an exclusive Deutsche Grammophon recording artist, Mr. Previn has amassed an extensive discography recording symphonic music, chamber music, and jazz for all the major labels for more than thirty years. In 1991 Doubleday released his memoir, "No Minor Chords–My Early Days in Hollywood," chronicling his years as composer, arranger, and orchestrator at the MGM Studios. In 1996 he was awarded a knighthood (KBE) by Her Majesty Queen Elizabeth II. Mr. Previn has appeared regularly with the Boston Symphony Orchestra since his Tanglewood debut in 1977, most recently for two subscription programs at Symphony Hall this past February.

Emanuel Ax



Pianist Emanuel Ax captured public attention in 1974 when, at twenty-five, he won the First Arthur Rubinstein International Piano Competition in Tel Aviv. He won the Michaels Award of Young Concert Artists in 1975 and the Avery Fisher Prize four years later. An RCA recording contract followed, with many of his more than twenty albums becoming best-sellers and winning top honors. In 1987 he became an exclusive Sony Classical recording artist, making his debut on that label with a collection of Chopin scherzos and mazurkas. Recent releases have included a period-instruments recording of Chopin's Piano Concerto No. 2 and other works with Charles Mackerras and the Orchestra of the Age of Enlightenment, an album of tangos by Astor Piazzola, the two Liszt concertos and Schoenberg concerto, Haydn piano sonatas, and three solo Brahms albums. Forthcoming releases include the two Brahms concertos, the Second already having been recorded with Bernard Haitink and the Boston Symphony Orchestra. He is also featured on the soundtrack to the film "Immortal Beloved." This summer Mr. Ax is a faculty member at the Tanglewood Music Center. Last summer he served as music director of the Ojai Festival in California, overseeing the programming in addition to playing several concerts. He also toured Australia for the first time, making both recital and concerto appearances in Sydney and Melbourne. Besides performances with such orchestras as the New York Philharmonic, Philadelphia Orchestra, Pittsburgh Symphony, and Toronto Symphony, his 1997-98 season was highlighted by tours with Bernard Haitink and the European Community Youth Orchestra, Pierre Boulez and the London Symphony Orchestra, Leonard Slatkin and the National Symphony Orchestra, and Hugh Wolff and the Saint Paul Chamber Orchestra. In recent years Mr. Ax has turned his attention toward music of twentieth-century composers, giving premieres of recent works by Peter Lieberson, Ezra Laderman, William Bolcom, and Joseph Schwantner. In September 1997 he gave the world premiere of a new piano concerto by John Adams with the Cleveland Orchestra, followed by the European premiere in 1998 with the Royal Concertgebouw Orchestra. As a chamber musician, Mr. Ax performs duo-recitals and records regularly with Yo-Yo Ma; their recordings of the cello and piano repertoire have earned three Grammy Awards. Recent releases include a Grammy-winning album of clarinet trios with Richard Stoltzman, a disc pairing Chopin's cello sonata and piano trio, the latter with violinist Pamela Frank, and a Schubert disc including the *Arpeggione* Sonata and *Trout* Quintet, the latter with Ms. Frank, Rebecca Young, and Edgar Meyer. Among Mr. Ax's other frequent collaborators are Isaac Stern, Young Uck Kim, and Jaime Laredo. The Ax-Stern-Laredo-Ma Quartet tours extensively and has recorded piano quartets of Beethoven, Brahms, Dvořák, Fauré, Mozart, and Schumann. Born in Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. His studies in the Pre-College Division of Juilliard were greatly supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America, and he subsequently won the Young Concert Artists Award. His piano teacher was Mieczylaw Munz, and he is a graduate of Columbia University, where he majored in French. Mr. Ax has appeared regularly with the Boston Symphony Orchestra in Symphony Hall and at Tanglewood since his Tanglewood debut in August 1978, including annual Tanglewood appearances since 1985.

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BARBER	Overture to *The School for Scandal,* Opus 5
WILLIAMS	Violin Concerto
	Moderato
	Slowly (In peaceful contemplation)
	Broadly (Maestoso)—Quickly
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WILLIAMS — *Seven for Luck,* A Song Cycle for Soprano and Orchestra (Text by Rita Dove) (world premiere)

Song
Chocolate
Adolescence
Black on a Saturday Night
Serenade
Expecting
Starting Over

CYNTHIA HAYMON, soprano

Texts begin on page 36.

RITA DOVE will read from her poetry preceding the performance.

STRAVINSKY — Suite from *The Firebird* (1919 version)

Introduction—The Firebird and its dance—
Variation of the Firebird—
The Princesses' Round Khorovod—
Infernal dance of King Kashchei—
Lullaby—Finale

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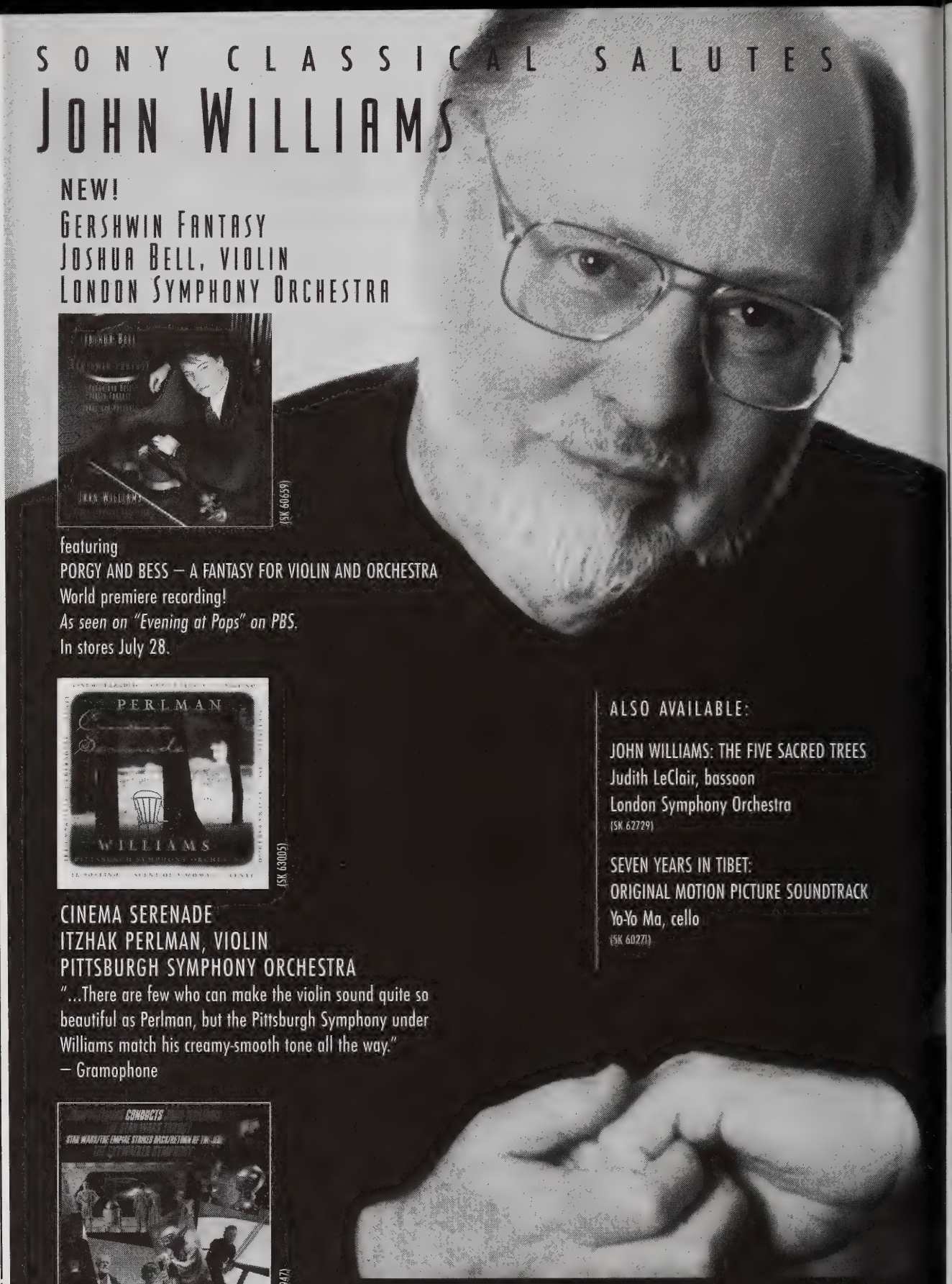
Samuel Barber
Overture to *The School for Scandal,* Opus 5

Samuel Osborne Barber II was born in West Chester, Pennsylvania, on March 9, 1910, and died in New York City on January 23, 1981. Barber composed his Overture to "The School for Scandal"*—his first composition for full orchestra—in the summer of 1931. The first performance was given by the Philadelphia Orchestra on August 30, 1933, at one of its outdoor summer concerts at the Robin Hood Dell, before an audience of 8,000 people. Serge Koussevitzky gave the first Boston Symphony performances in November 1940. Hugh Wolff led the BSO's first Tanglewood performance on July 4, 1988. David Wroe led the orchestra's only other Tanglewood performance on August 6, 1994. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, suspended cymbal, bells, triangle, harp, celesta, and strings.*

Samuel Barber's musical legacy stands as testimony to the awareness he expressed when he was eight or nine, in a hesitant "Notice to *Mother* and *nobody else,*" which reads in part: "To begin with I was not meant to be an athelet [*sic*]. I was meant to be a

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composer, and will be I'm sure...Don't ask me to try to forget this unpleasant thing and go play football.—Please—Sometimes I've been worrying about this so much that it makes me mad (not very)."

Barber began piano lessons when he was six, started composing when he was seven, and briefly took cello lessons; he was encouraged in his musical pursuits by his maternal aunt, the contralto Louise Homer. In 1924, when he was fourteen, Barber entered the Curtis Institute of Music in Philadelphia as a member of its first class, studying piano, composition, conducting, and voice. Already during his eight years at Curtis, where he later taught composition from 1939 until 1942, he produced several works that marked him as a talented composer, among them his Opus 3 *Dover Beach*, a setting for voice and string quartet of Matthew Arnold's text, which Barber himself recorded in 1935.

By the time of his death in January 1981, the seventy-year-old composer had produced works in nearly every important genre. Anyone coming to his music for the first time will want to know at least this small cross-section of his output: *Knoxville, Summer of 1915*, a setting for soprano and orchestra of a James Agee text; the *Hermit* Songs and *Despite and Still*, both for voice and piano; the Cello Sonata; the Piano Sonata (called by Vladimir Horowitz "the first truly great native work in the form"); the Adagio for Strings (originally the slow movement of his String Quartet, and premiered, along with the composer's First Essay for Orchestra, by Arturo Toscanini and

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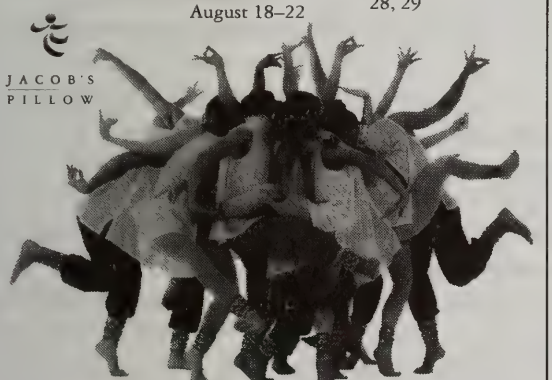
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the NBC Symphony in 1938); and the Overture to *The School for Scandal*, the first of his works to be performed by a major orchestra (it was premiered by the Philadelphia Orchestra in August 1933). In addition, there are two important operas: the Pulitzer Prize-winning *Vanessa*, which was premiered at the Metropolitan Opera in 1958 and produced at the Salzburg Festival the same year; and *Antony and Cleopatra*, which was entirely overwhelmed by Franco Zeffirelli's production when it opened the Metropolitan Opera House at Lincoln Center in September 1966 and which, in its revised version of 1974 (premiered at the Juilliard School in February 1975), is still being reevaluated. (A currently available recording was drawn from performances at the 1983 Spoleto Festivals in Charleston and Italy; more recently, *Antony and Cleopatra* has been produced by Lyric Opera of Chicago.)

In his approach to musical form and harmony, Barber never attempted to deny his affinity for the musical romanticism of the nineteenth century. In 1971 he observed that "I write what I feel. I'm not a self-conscious composer." His work is always lyrically and dramatically expressive in a way that readily brings the listener into his music. And it is not surprising that his first composition for full orchestra takes as its point of departure a theatrical work—Richard Sheridan's 1777 comedy, *The School for Scandal*—given his love of literature and the frequency with which he would set words to music. In fact, his inclination toward vocal music and the theater was presaged early on, when, at age ten, the young Sam Barber composed one act (all that the librettist, the family cook, could produce!) of an opera, *The Rose Tree*, which he performed with his sister Sara.

Barber spent several summers in Italy with his Curtis classmate and lifelong friend Gian Carlo Menotti, primarily in Cadegliano, the country town near Lake Lugano where Menotti was born. Barber conceived the idea for the Overture to *The School for Scandal* in Cadegliano in the summer of 1931, during which he also made time for lessons with his composition teacher Rosario Scalero, who lived a short distance away. (Barber's biographer Barbara B. Heyman has written that the overture was "tossed off betwen tennis matches, swimming, bicycle trips, reading, and shopping excursions.") He copied out the parts of the overture in Philadelphia that fall, after composing *Dover Beach*, but he was unsuccessful in his attempts to have the Curtis Institute orchestra try the piece out. He was in Italy again in 1933 when news reached him of the work's premiere by the Philadelphia Orchestra. Also that year, the overture won the Bearns Prize of Columbia University (Barber had previously won this award for his Violin Sonata in 1928), and the $1200 prize money enabled him to take singing lessons and study conducting in Vienna that fall. The years immediately following brought further travel in Europe, composition at the American Academy in Rome funded by Pulitzer traveling scholarships and the Prix de Rome, and several important premieres, including performances by the Cleveland Orchestra under Artur Rodzinski and the NBC Symphony under Arturo Toscanini, whom Barber and Menotti had met in Italy just weeks before the Overture to *The School for Scandal* was performed in Philadelphia in 1933.

First performed on May 8, 1777, at London's Drury Lane Theatre, Sheridan's five-act comedy centers around a group of characters for whom gossip—and its use—are not just a primary activity, but a way of life. Here, from the fourth act, is a typical exchange:

> LADY TEAZLE: But isn't it provoking to hear the most ill-natured things said to one? And there's my friend Lady Sneerwell [who] has circulated I don't know how many scandalous tales of me! and all without any foundation too—that's what vexes me.
>
> JOSEPH SURFACE: Aye madam, to be sure that is the provoking circumstance without foundation! yes, yes, there's the mortification, indeed—for when a scandalous story is believed against one, there certainly is no comfort like the consciousness of having deserved it.

Barber's overture was intended from the start for performance in the concert hall

rather than in conjunction with a theatrical production of the play; its music evokes the wit, humor, and sly spirit of Sheridan's comedy. As the composer put it, he intended the overture "as a musical reflection of the play's *spirit.*" The opening is a sardonic and harshly dissonant call to attention which gives way to a series of jagged rhythmic fragments in the strings, mocked by disconnected jibes in the woodwinds. The low strings take up a more continuous version of the earlier fragments, and the full orchestra provides a quick but powerful buildup to the main theme, anticipated in the earlier fragments, now taking full advantage of the expansive and flexible 9/8 meter, and concluding with brilliant trumpet fanfares. Nosethumbing woodwinds mark the transition to the poignantly pastoral contrasting theme, which is sung by the oboe before being taken up with great relish by the strings. This theme centers itself around F major (the "appropriate" place for the second theme of a sonata-form movement with a D minor key signature). The music returns to 9/8 with an undulating clarinet figure; this provides the taking-off point for another period of spirited orchestral banter which brings the exposition to a close. The development is brief but clearly characterized, and thrown into perfect relief by the tension-filled passage, culminating in a rush of harp glissandi and strings followed by biting brass chords, that prepares the return of the main theme. The pastoral theme, now in D major, is given this time around to the English horn. Strings open the coda with the suggestion of a mocking fugue; they are joined by chattering woodwinds, which round things off with some thoughts of their own. The strings now introduce a moment of calm, but this is necessarily short-lived: a raucously boisterous major-mode outburst fills the final measures. In its eight-minute span, Barber's initial orchestral opus bears out the comment of George Boyle, his first piano teacher at Curtis: "Astonishingly musical insight and a very *extraordinary* gift for composition."

—Marc Mandel

John Williams
Violin Concerto
Seven for Luck, A Song Cycle for Soprano and Orchestra (Text by Rita Dove)

John Williams was born in New York on February 8, 1932, and is living in Los Angeles. He began composing his Violin Concerto in 1974 and completed it on October 19, 1976. The work has been slightly revised for the present performances. The score is dedicated to the memory of the composer's late wife, the singer Barbara Ruick. With Mark Peskanov as soloist, Leonard Slatkin and the Saint Louis Symphony Orchestra gave the first performances on January 29 and 31, 1981, in St. Louis, followed by a Carnegie Hall performance a week later, on February 6. This is the first performance by the Boston Symphony Orchestra. In addition to the solo violin, the score calls for three flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, percussion (timpani, vibraphone, glockenspiel, cymbal, triangle, and snare drum), and strings.

Though he has long since become a Californian with the calm, easygoing surface many easterners associate with people from the Golden State, John Williams was born a New Yorker. He moved to Los Angeles with his family in 1948, where he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. He had already showed talent as a pianist, and after Air Force service he returned to New York to study piano at the Juilliard School with Rosina Lhevinne. He worked as a jazz pianist and also, after returning to Los Angeles, as a pianist and orchestrator in the film studios. But more and more he turned to composing, having already worked with some of the giants of film composition. Most of his early experience was in television, but eventually he concentrated on the feature films for which he has produced some of the most famous and beloved music of our time.

John Williams's music has by now come to be known worldwide, even if a large percentage of the millions who have thrilled to his scores of the *Star Wars* trilogy, *E.T.*,

Superman, or the Indiana Jones adventures, or who have been moved by his music for *Schindler's List* (his most recent film score is for the just-released Steven Spielberg film *Saving Private Ryan*, the score to which he recorded with members of the Boston Symphony), may not know his name. In fact, in the last quarter-century, he has become one of the very few film score composers who can be considered to have "brand name" status so that, contrary to the usual situation, millions of people know to expect appropriately thrilling, romantic, or otherwise moving sounds coming from the symphony orchestra the moment they see the words "Music by John Williams" in the opening credits. So popular have his scores become that he is credited with having revived the great tradition of film music calling for large symphonic forces almost single-handedly, after a couple of decades when composers seem to have turned their backs on the rich tradition of Hollywood in the 1930s and '40s and the brilliant achievements of such composers as Max Steiner, Franz Waxman, Miklós Rózsa, Bernard Herrmann, and David Raksin.

Film is, of course, the great popular art form of the century, and it is only natural that more people should know of John Williams's contributions in that realm than of his work in the concert hall. But the fact is that he has also written a great deal of concert music—and far more frequently in recent years, since he gave up the directorship of the Boston Pops to become its Laueate Conductor, and also reduced the number of films he would score each year in order to devote himself more to concert-oriented composition. In the last few years he has composed, in particular, a number of concertos, a genre that has always been particularly congenial to him, perhaps because of its intrinsically dramatic nature, which can perhaps be viewed as comparable to that which informs the dramatic situations found in motion pictures. Several of these concertos have been heard in the concerts of the Boston Symphony or the Boston Pops. His Tuba Concerto, written for Pops tuba player Chester Schmitz, was premiered at the Pops but has attained a continuing life in the concerts of other orchestras, to the particular delight of tuba players everywhere, whose concerto repertory is not large. The Cello Concerto written for Yo-Yo Ma was premiered on the gala concert that opened Seiji Ozawa Hall here at Tanglewood. And an unusual and striking bassoon concerto entitled *The Five Sacred Trees*, commissioned by the New York Philharmonic for its principal bassoonist, was heard in BSO subscription concerts a year ago.

Mark Your Calendars: "Concert for the Cure" October 4, 1998

On Sunday, October 4, 1998, Seiji Ozawa will lead members of the Boston Symphony Orchestra with guest pianist André Previn in Boston's second "Concert for the Cure," a benefit performance to raise funds for breast cancer research. Each year, a distinguished scientific jury will award a total of $300,000 over three years to a young, independent medical scientist working in the Boston area, in the belief that young, highly trained medical scientists possess the new ideas and untapped energy needed for research to help understand the cause and improve the management of breast cancer. The first "Concert for the Cure" raised $245,000, with 82% going directly to research. In 1998, Concert for the Cure, Inc., expects to raise $283,000, with 85% going directly to research. Participants in this project include members of the BSO, area hospitals including the Dana-Farber Cancer Institute, Brigham and Women's Hospital, and Massachusetts General Hospital, and dedicated individuals who are donating their time and energy. The Honorary Chairs for the event are BSO Music Director Seiji Ozawa, New England Patriots Foundation President Myra Kraft, Dr. Timothy Johnson, WBZ-TV's Joyce Kulhawik, and James Taylor. For more information, please call (617) 262-3424.



The Violin Concerto is a considerably earlier work, composed more than twenty years ago and available on recording since the early '80s. (It was for a long time one of the very few non-film scores by John Williams that was recorded, but that situation is changing now.) Listeners who know only the sweetly romantic music of some of the most famous film scores may be surprised at the relative acerbity of the Violin Concerto, though it certainly proceeds from the same musical imagination, with its command of rhythmic energy and its extraordinary feel for the colors of the instruments in the orchestra, whether singly, in small combinations, or *en masse.*

The composer provided the following commentary about his concerto at the time of its first recording. Though the version of the piece to be heard here has been slightly revised, there is nothing in the changes that will negate his original remarks:

> The twentieth century has been an extremely rich period in the production of violin concerti. It is a period in which we have been given masterpieces of the genre by Bartók, Berg, Elgar, Prokofiev, Stravinsky, Walton, and others. These works have set a very high standard for any composer wishing to contribute a piece of this kind.
>
> However daunting these great examples of the recent past may be, the medium of the violin concerto continues to fascinate. The violin itself remains an instrument of enormous expressive power, and the urge to contribute to its repertoire is great.
>
> With these thoughts in mind, I set to work laying out my concerto in three movements, each with expansive themes and featuring virtuosic passage work used both for effective contrast and display. The pattern of movements is fast, slow, fast with a cadenza at the end of the first movement. Although contemporary in style and technique, I think of the piece as within the romantic tradition.
>
> The first movement starts with an unaccompanied presentation, by the solo violin, of the principal theme, which is composed of broad melodic intervals and rhythmic contour, in contrast with the more jaunty second subject. Orchestra and soloist share the exploitation of this material, and after the solo cadenza the movement is brought to a quiet conclusion.
>
> The second movement features an elegiac melodic subject. While this melody is the central feature of the movement, there is, by way of contrast, a brisk middle section based on rushing "tetrachordal" figures that are tossed back and forth between soloist and orchestra. The mood of the opening is always present, however, as the rushing and playing about continue to be accompanied by hints of a return to the movement's more introspective opening.
>
> The finale begins with chiming chords of great dissonance from the orchestra, all of which pivot around a G being constantly sounded by the trumpet. The solo part commences immediately on a journey of passagework in triple time that forms a kind of moto perpetuo which propels the movement. In rondo-like fashion, several melodies emerge until insistent intervals, borrowed from the first movement, form to make up the final lyrical passage "sung" by the solo violin. An excited coda, based on the triple-time figures, concludes the work.

* * * * *

John Williams's Seven for Luck, *a cycle of seven songs that set poems of Pulitzer Prize-winning poet Rita Dove, who was Poet Laureate of the United States and Consultant in Poetry to the Library of Congress from 1993 to 1995 (see page 44), was composed in 1997. It was the conductor Leonard Slatkin who first suggested to John Williams that he read Ms. Dove's poetry. Once having decided to set her poetry cycle to music, Mr. Williams was in touch with the poet as work progressed, and Ms. Dove emended her texts somewhat with the musical setting in mind. Mr. Williams made some final revisions to the musical composition in the spring of 1998, and three of the songs—"Song," "Chocolate," and "Black on a Saturday Night"—were first performed by soloist Cynthia Haymon with John Williams conducting the Boston Pops Orchestra on May 22 and 23, 1998, in Symphony Hall in Boston. This evening's performance is the world premiere of the complete work. In addition to the soprano solo, the score calls for a large orchestra of three flutes, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, an elaborate percussion section that varies*

from song to song (glockenspiel, very small wood block, triangles in several sizes, temple blocks, suspended cymbals of various sizes, marimba, tuned drums, small choke cymbal, vibes, wood block, bass drum, medium low drums, medium low toms, orchestra bells, ribbed gourd, xylophone, maraca, small ratchet, bass drum, gong, tambourine, timpani), harp, piano/celesta, and strings.

The seven poems by Rita Dove that John Williams has chosen for his orchestral song cycle *Seven for Luck* form, in a sense, a cross between Robert Schumann's *Frauenliebe und -Leben* ("Woman's Life and Love") in depicting a woman's world-view (though here, unlike the Schumann work, the texts really *do* provide a woman's view!) and the dazzling richness of the orchestral songs of Richard Strauss, who loved the soprano voice like no other, and nestled it in a richly varied cocoon of orchestral sound ranging from the great sonority of a large orchestra in full cry to the chamber music texture of some of the tenderest and lightest moments.

Of course, *Seven for Luck* sets poems written in English, not the German of Schumann and Strauss, and Williams has responded with flexible rhythms that elegantly capture the flexibility of English diction, while yet allowing himself the luxury of outbursts of sheer vocal ecstasy (as at "I was older than I am today," to end the first song). The instrumentation and mood vary greatly from one song to the next. Indeed, so greatly does the instrumentation vary that one song, the evocative and tranquil "Adolescence" (No. 3), is a chamber-music trio consisting of soprano voice accompanied by nothing more than a solo flute and a solo cello. And "Serenade," No. 5, seems for much of its length to be a duo for voice and harp, though the woodwinds do begin to sneak in and eventually the rest of the orchestra appears. The variety (and technical challenge) of the difficult but highly colored orchestra part, and the sensitive vocal setting that captures the moods and rhythms of Rita Dove's poems, make *Seven for Luck* a significant contribution to the repertory of the orchestral song cycle, and a particularly welcome one.

—S.L.

"Seven for Luck"
Music by John Williams
Text by Rita Dove

Song

When I was young the moon spoke in riddles
and the stars rhymed. I was a new toy
waiting for my owner to pick me up.

When I was young, I ran the day to its knees.
There were trees to swing on, crickets for capture.

I was narrowly sweet, infinitely cruel,
tongued in honey and coddled in milk,
sunburned and silvery and scabbed like a colt.

And the world was already old.
And I was older than I am today.

Chocolate

Velvet fruit, exquisite square
I hold up to sniff
between finger and thumb—

how you numb me
with your rich attentions!
If I don't eat you quickly,

you'll melt in my palm.
Pleasure seeker, if I let you
you'd liquefy everywhere.

Knotted smoke, dark punch
of earth and night and leaf,
for a taste of you

any woman would gladly
crumble to ruin.
Enough chatter: I am ready

to fall in love!

Adolescence

In water-heavy nights behind grandmother's porch
We knelt in the tickling grasses and whispered:
Linda's face hung before us, pale as a pecan,
And it grew wise as she said:
"A boy's lips are soft,
As soft as baby's skin."
The air closed over her words.
A firefly whirred near my ear, and in the distance
I could hear streetlamps ping
Into miniature suns
Against a feathery sky.

Black on a Saturday Night

This is no place for lilac
or somebody on a trip
to themselves. Hips
are an asset here, and color
calculated to flash
lemon bronze cerise
in the course of a dip and turn.
Beauty's been caught lying
and the truth's rubbed raw:
Here, you get your remorse
as a constitutional right.

It's always what we don't
fear that happens, always
not now and why are
you people acting this way
(meaning we put in petunias
instead of hydrangeas and reject
ecru as a fashion statement).

But we can't do it—naw, because
the wages of living are sin
and the wages of sin are love
and the wages of love are pain
and the wages of pain are philosophy
and that leads definitely to an attitude
and an attitude will get you
nowhere fast so you might as well
keep dancing dancing till
tomorrow gives up with a shout,
'cause there is only
Saturday night, and we are in it—
black as black can,
black as black does,
not a concept
nor percentage
but a natural law.

Serenade

Look for me
Under the rose
Look for me
Wherever love grows

There you'll find
A drop of dew
It is the tear
I've left for you

Look for me
Beyond the skies
Look for me
Wherever love flies

Surely you know
Don't act surprised
Heartbreak lives on
When memory's died

Look for me
Behind your eyes
Listen for me
When someone sighs

Go to sleep
You'll dream of me
Wake to eat
I'm in your tea

If you take her there
Where lovers go
I'll be waiting
Under the rose

Please turn the page quietly,
and only after the music has stopped.

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Expecting

Everything's a metaphor, some wise
guy said, and his woman nodded wisely.
Why was this such a discovery to him?
She's watched an embryo track an arc
across her swollen belly from the inside.
She knew she'd better not think
tumor or *burrowing mole*, lest it emerge
a monster. Each craving marks the soul:
splashed white dish of ice cream, coveted,
or a pickle! *Every wish will find*
its symbol, the woman thinks.

*

The conspiracy's to make us thin. Size threes are all
the rage, and skirts ballooning above twinkling knees
are every man-child's preadolescent dream.
Tabula rasa. No slate's *that* clean—

we've earned our navels sunk in grief,
our muscles say *We've been used.*

Have you ever tried silk sheets? I did,
persuaded by postnatal dread
and a Macy's clerk to bargain for more zip.
We couldn't hang on and slipped
to the floor, by morning the guilt
slid off, too. Enough of guilt!
It's hard work staying cool.

Starting Over

Just when hope withers, a reprieve is granted
A door opens, a reprieve is granted.
The windows you've closed behind you
are turning pink, doing what they do
every dawn. A reprieve has been granted.
Now the world is open. The sky begins to blush,
as you did when your mother told you
what it took to be a woman in this life.

Texts ©1996 Rita Dove

Igor Stravinsky
Suite from *The Firebird* (1919 version)

Igor Stravinsky was born at Oranienbaum, Russia, on June 17, 1882, and died in New York on April 6, 1971. He began composition of The Firebird *in early November 1909 at a "dacha" of the Rimsky-Korsakov family near St. Petersburg. He completed the score in the city, finishing the actual composition in March and the full score a month later; following some further retouching, the final score bears the date May 18, 1910. Commissioned by Diaghilev as a ballet in two scenes, the work was first performed by the Ballets Russes at the Paris Opéra on June 25, 1910, with a cast including Tamara Karsavina (the Firebird), Michel Fokine (Prince Ivan), Vera Fokina (the Tsarevna), and Alexis Bulgakov (Kashchei); Gabriel Pierné conducted. The scenario was by Fokine in collaboration with Diaghilev and his staff; Fokine also created the choreography. Alexandre Golovine designed the settings, Golovine and Léon Bakst the costumes. The score is dedicated to Andrei Rimsky-Korsakov, the son of the composer Nikolay, who had been Stravin-*

sky's teacher. The American premiere of the ballet was given by the Ballets Russes at the Century Theatre in New York on January 17, 1916. Stravinsky made suites from the ballet on three separate occasions, the first in 1911 (employing virtually the original orchestration), the second in 1919 (for a much smaller orchestra), and the third in 1945 (using the same orchestra as the second but containing more music). Pierre Monteux led the first Boston Symphony Orchestra performance of the 1911 suite on October 31, 1919, and Stravinsky himself conducted the first BSO performance of the second suite on March 14, 1935. Serge Koussevitzky led the first Tanglewood performance of music from The Firebird *on August 8, 1937. Mariss Jansons led the BSO's most recent Tanglewood performance of the 1919 suite on July 17, 1994. The score of the 1919 version of the* Firebird Suite *calls for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, bass drum, xylophone, tambourine, cymbals, harp, piano, celesta, and strings.*

The notorious inability of Anatol Liadov to finish his scores in time gave Stravinsky his first big break. In 1909, Sergei Diaghilev needed to find a fast-working composer for a new ballet based on the old Russian legend of the Firebird. Having been impressed by Stravinsky's *Fireworks*, which he had heard a few months earlier, Diaghilev went to Stravinsky to discuss a possible commission for *The Firebird*. Though deeply engrossed in his opera *The Nightingale*, Stravinsky naturally recognized that a ballet commission from Diaghilev with a production in Paris was an opportunity he could not turn down. In fact, he was so enthusiastic that he began sketching the music before the formal commission finally reached him. He composed the large score between November 1909 and March 1910; the final details of the full score were finished by May 18. The premiere of the lavishly colorful score marked a signal triumph for the Ballets Russes and put the name of Stravinsky on the map. Diaghilev quickly signed him up for more ballets, and in short order he turned out *Petrushka* and *The Rite of Spring*, with which he brought on a musical revolution.

The scenario of *The Firebird* involves the interaction of human characters with two supernatural figures, the magic Firebird (a sort of good fairy), and the evil sorcerer Kashchei, a green-taloned ogre who cannot be killed except by destroying his soul (which is preserved in a casket in the form of an egg), and who has an enchanted garden in which he keeps thirteen captured princesses. Many valiant knights have tried to rescue the princesses, but all have been captured and turned to stone.

The suite opens with the ballet's introduction, with its mood of magical awe. The double basses present a melodic figure (two semitones and a major third) that lies behind all the music of the Firebird. Following a culminating shower of brilliant harmonics on the violins (played with a new technique invented by Stravinsky for this passage), a muted horn call signals the rise of the curtain on a nocturnal scene in the "Enchanted Garden of Kashchei," which continues the mysterious music of the opening (a chromatic bassoon phrase foreshadows the sorcerer). Suddenly the Firebird appears (shimmering strings and woodwinds), pursued by a young prince, Ivan Tsarevich. The Firebird performs a lively dance, all shot through with brilliant high interjections from the upper woodwinds. But Ivan Tsarevich captures the magic bird (horn chords *sforzando*) as it flutters around a tree bearing golden apples. The Firebird appeals to be freed in an extended solo dance, but Ivan takes one of its feathers—a magic feather—as a token before allowing it to depart.

Thirteen enchanted princesses, the captives of Kashchei, appear—tentatively at first—shake the apple tree, then use the fallen apples for a game of catch. Ivan Tsarevich interrupts their game, for he has fallen in love with one of them. They dance a *khorovod* (a stately slow round dance) to one of the favorite passages of the score, a melody first introduced by the solo oboe (this is an actual folk song).

In pursuit of the princesses, Ivan Tsarevitch enters the palace, where he is captured by the monsters that serve as Kashchei's guards. The suite then jumps to the point at which Kashchei begins to turn Ivan into stone, making a series of magic gestures: one—two—...But before he can make the third and final gesture, Ivan Tsarevich remembers the Firebird's feather; he waves it, summoning the Firebird to his aid. Kashchei's

followers are enchanted by the magic bird, who sets them dancing to an "infernal dance" of wild syncopation and striking energy.

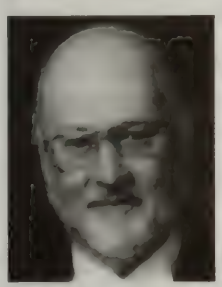
The Firebird also indicates to the Prince where he can find—and destroy—the soul of Kashchei, whereupon all the knights that had been turned to stone before come back to life (in a sweetly descending phrase of folklike character) and all take part in a dance of general happiness (a more energetic version of the same phrase). The Firebird has disappeared, but her music, now rendered more "human" in triadic harmony, sounds in the orchestra as the curtain falls.

There are things in the *The Firebird* that already foreshadow the revolutionary composer to come: the inventive ear for new and striking sounds, the love of rhythmic irregularities (though there is much less of it here than in *The Rite of Spring*!), and the predilection for using ostinatos to build up passages of great excitement. In listening to this familiar score, we may be able to sense afresh the excitement of being on the verge of a revolution.

—Steven Ledbetter

ARTISTS

John Williams



In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Williams assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood, where he also teaches at the Tanglewood Music Center. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than seventy-five films, including *Amistad, The Lost World, Rosewood, Sleepers, Nixon, Sabrina, Schindler's List, Jurassic Park, Home Alone 2, Far and Away, JFK, Hook, Home Alone, Presumed Innocent, Born on the Fourth of July,* the three *Indiana Jones* films, *The Accidental Tourist, Empire of the Sun, The Witches of Eastwick, E.T. (the Extra-Terrestrial), Superman, Close Encounters of the Third Kind,* the *Star Wars* trilogy, *Jaws,* and *Goodbye, Mr. Chips.* He has received thirty-five Academy Award nominations, most recently for *Amistad,* and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. His most recent film score is for Steven Spielberg's *Saving Private Ryan,* which was released earlier this month; the score was recorded this past February in Symphony Hall, with Mr. Williams conducting members of the Boston Symphony Orchestra. In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto (*The Five Sacred Trees)* premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, concertos for clarinet and tuba, and a recent trumpet concerto commissioned by the Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," written for the rededication of the Statue of Liberty, "We're Lookin' Good!," written for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games.Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are *It Don't Mean a Thing If It Ain't Got That Swing,* with vocalist Nancy Wilson, *Williams on Williams: The Classic Spielberg Scores,* and *Summon the Heroes,* featuring Mr. Williams's theme for the 1996 Olympics. Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade

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Tanglewood

Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood on several occasions and led subscription concerts for the first time in March 1997 at Symphony Hall. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.

Gil Shaham



At twenty-six, violinist Gil Shaham is already hailed as a veteran virtuoso of his instrument. Since his 1981 debut with the Jerusalem Symphony led by the late Alexander Schneider, he has been consistently acclaimed for his performances with the New York Philharmonic, the Boston Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Los Angeles Philharmonic, and the San Francisco, Montreal, and Detroit symphonies, as well as with major orchestras overseas, among them the Berlin Philharmonic, the Israel Philharmonic, the Orchestre de Paris, Japan's NHK Symphony, and the London Symphony, with which he made two dramatic 1989 appearances substituting, on a day's notice, for an ailing Itzhak Perlman. Recitals and orchestral engagements have taken him to music capitals worldwide. Summer festival appearances have included the Hollywood Bowl, Tanglewood, Ravinia, Aspen, Schleswig-Holstein, and Lincoln Center's Mostly Mozart Festival. Mr. Shaham's 1997-98 season has included appearances with the Berlin Philharmonic, Boston Symphony, Cleveland Orchestra, Israel Philharmonic, London Symphony, the Orchestre Philharmonique de Radio France, and Rotterdam Philharmonic; a European tour with the Minnesota Orchestra, and an extensive American tour with the Russian National Orchestra under Mikhail Pletnev, as well as several weeks of European recitals, and appearances in Japan and Korea. An exclusive Deutsche Grammophon recording artist, Mr. Shaham has recorded concertos by Mendelssohn, Bruch, Paganini, Saint-Saëns, Tchaikovsky, Sibelius, and Wieniawski, as well as solo discs of music by Schumann, Richard Strauss, Elgar, Ravel, Franck, Kreisler, Paganini, Saint-Saëns, and Sarasate. Recent best-selling releases include Vivaldi's *Four Seasons* with the Orpheus Chamber Orchestra, and a Grammy-nominated disc of the Barber and Korngold violin concertos with André Previn and the London Symphony. His latest releases include another collaboration with Orpheus, "Romances for Violin and Orchestra," the two Prokofiev concertos with Previn and the London Symphony, "Dvořák for Two" with his sister, pianist Orli Shaham, and a disc of opera aria transcriptions entitled "The Fiddler of the Opera." Born in 1971 in Champaign-Urbana, Illinois, Gil Shaham moved with his parents in 1973 to Israel, where at age seven he began violin studies with Samuel Bernstein of the Rubin Academy of Music and was immediately granted annual scholarships by the America-Israel Cultural Foundation. In 1981, while studying with Haim Taub in Jerusalem, he made debuts with the Jerusalem Symphony and Israel Philharmonic. That same year he began his studies with Dorothy DeLay and Jens Ellerman at Aspen. In 1982, after tak-



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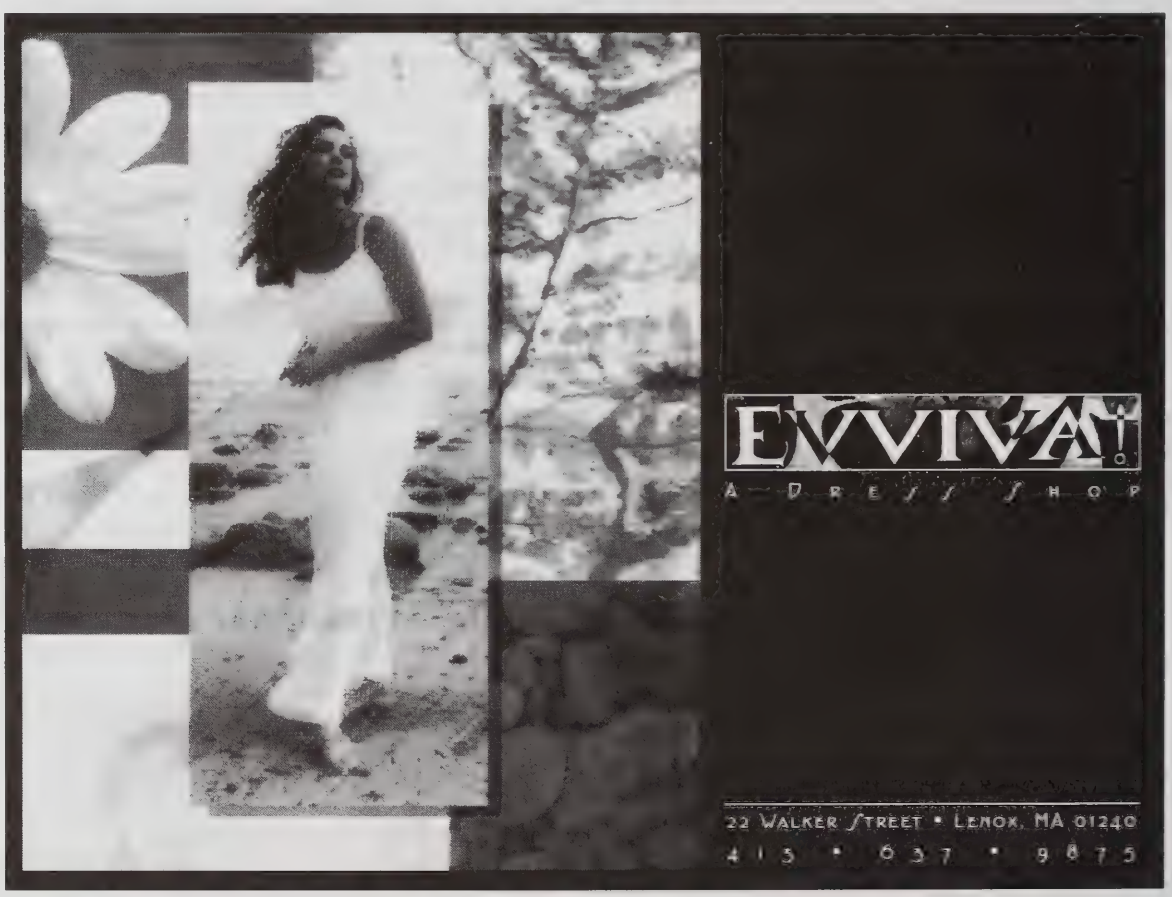
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ing first prize in Israel's Claremont Competition, he became a scholarship student at Juilliard, where he has worked with Ms. DeLay and Hyo Kang. Recipient of the Avery Fisher Grant in 1990, Mr. Shaham is a graduate of the Horace Mann School in New York City and has also attended Columbia University. He plays the 1699 "Countess Polignac" Stradivarius. Mr. Shaham has appeared annually at Tanglewood since his Boston Symphony debut here in 1993 and made his subscription series debut with the orchestra in October 1997.

Rita Dove



Rita Dove served as Poet Laureate of the United States and Consultant in Poetry to the Library of Congress from 1993 to 1995. She has received numerous literary and academic honors, among them the 1987 Pulitzer Prize in Poetry, the 1996 Heinz Award, the 1996 Charles Frankel Prize (the highest United States government recognition for achievements in the humanities), the 1997 Sara Lee Frontrunners Award, and the 1997 Barnes & Noble Writers for Writers Award. In 1993 *Glamour* magazine named her "Outstanding Woman of the Year," and the NAACP honored her with its Great American Artist Award. Born in Akron, Ohio, in 1952, and a 1970 Presidential Scholar as one of the hundred best high school graduates in the United States that year, Ms. Dove was educated at Miami University, Universität Tübingen in Germany, and the University of Iowa Writers Workshop. Her publications include the poetry collections *The Yellow House on the Corner* (1980), *Museum* (1983), *Thomas and Beulah* (1986), *Grace Notes* (1989), *Selected Poems* (1993), and *Mother Love* (1995), the short story collection *Fifth Sunday* (1985), the novel *Through the Ivory Gate* (1992), essays under the title *The Poet's World* (1995), and the play *The Darker Face of the Earth* (1994), which was premiered at the Oregon Shakespeare Festival in 1996 and was also produced at the Kennedy Center last fall. Her new poetry book will be published by W.W. Norton in April 1999. Ms. Dove has read her poetry at a White House state dinner, was featured on PBS in a "Bill Moyers' Journal" prime-time special dedicated to her and her work, explained poetry to Big Bird on "Sesame Street," hosted an NPR program on Billie Holiday, and appeared repeatedly on Garrison Keillor's "A



Prairie Home Companion." Her numerous collaborations with composers include work commissioned by the Atlanta Olympic Summer Games (with Andrew Young narrating Ms. Dove's text) and the song cycle *Seven for Luck* with John Williams, being premiered at Tanglewood this evening. The recipient of fifteen honorary doctorates, Rita Dove is currently Commonwealth Professor of English at the University of Virginia in Charlottesville, where she lives with her husband of twenty years, German writer Fred Viebahn, and their fifteen-year-old daughter Aviva.

Cynthia Haymon



Since winning attention in 1985 in the title role of Thea Musgrave's *Harriet: A Woman Called Moses* for the Virginia Opera world premiere, soprano Cynthia Haymon has also made debuts at Covent Garden, Glyndebourne, Hamburg, and Munich. Ms. Haymon has appeared with conductors including Seiji Ozawa, Bernard Haitink, Isaiah Jackson, Kurt Masur, Zubin Mehta, and Michael Tilson Thomas. Recent engagements have included her return to the Royal Opera, Covent Garden, as Liù in *Turandot* and Mimi in *La bohème*, appearances with the Hallé Concert Society in Sir Michael Tippett's *A Child of Our Time*, concert performances of *Porgy and Bess* with Andrew Litton and the National Symphony in Washington, D.C., her Netherlands Opera debut as Poppea in *L'incoronazione di Poppea*, and the roles of Marguerite in the Deutsche Oper Berlin's production of Gounod's *Faust*, Pamina in *Die Zauberflöte* at the Bastille Opera in Paris, Mimi with Santa Fe Opera, and Micaela in *Carmen* in England and Germany. Ms. Haymon's European debut was in the summer of 1986 as Bess at Glyndebourne. She made her Royal Opera debut as Liù on that company's tour of the Far East, repeating the role for her London stage debut in a performance telecast live throughout Europe. In 1990 she created the role of Coretta King in the musical *King* opposite Simon Estes, also in London. Other European performances have included her house debuts in Hamburg and Munich as Liù, her Brussels debut at the Théâtre Royale de la Monnaie as Amor in a new production of Gluck's *Orfeo ed Euridice*, and her Italian operatic debut in Venice in concert performances of *Porgy and Bess*. She made her Israel Philharmonic debut as Micaela in a fully-staged production of *Carmen* directed by the late Jean-Pierre Ponnelle and conducted by Zubin Mehta. Ms. Haymon made her professional debut in the summer of 1985 at the Santa Fe Opera, as Diana in Offenbach's *Orpheus in the Underworld*, also appearing at that festival as Xanthe in Strauss's *Die Liebe der Danae*. In 1984 she was named Most Distinguished New Artist at Santa Fe. She made her London concert debut with Myung-Whun Chung and the London Symphony in Rossini's *Stabat Mater*, subsequently appearing with that orchestra in Berg's *Lulu* Suite under the direction of Michael Tilson Thomas, with whom she also performed the world premiere of a newly discovered song, "Lonely Boy," as part of a PBS Gershwin Gala. Ms. Haymon's discography includes Tippett's *A Child of Our Time* with Richard Hickox and the London Symphony Orchestra on Chandos, and her first solo recording, "Where the Music Comes From: American Songs," an album of art songs by American composers with pianist Warren Jones on Argo. She can be heard as Bess on EMI's 1990 Grammy-winning recording led by Simon Rattle of *Porgy and Bess*, which was taped in conjunction with Trevor Nunn's acclaimed Glyndebourne production. Born in Jacksonville, Florida, and a graduate of Northwestern University, Ms. Haymon made her Boston Symphony debut in Strauss's *Elektra* in August 1988 at Tanglewood under Seiji Ozawa's direction, followed by her BSO subscription series debut in that opera. She appeared with the BSO most recently in November 1991 under the direction of Hugh Wolff, in the world premiere of Ned Rorem's *Swords and Plowshares*. This past May she made her debut with John Williams and the Boston Pops Orchestra as soloist in three songs from *Seven for Luck*, the entirety of which receives its world premiere with the Boston Symphony this evening.

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Sunday, July 26, at 2:30

SEIJI OZAWA conducting

MAHLER — Symphony No. 3

First Part

I. Kräftig. Entschieden.
[Forceful. Decisive.]

Second Part

II. Tempo di Menuetto. Sehr mässig.
Ja nicht eilen! Grazioso.
[In minuet tempo. Very moderate.
Don't hurry! Graceful.]

III. Comodo. Scherzando. Ohne Hast.
[Easygoing. Jesting. Without haste.]

IV. Sehr langsam. Misteriouso. Durchaus *ppp*.
[Very slow. Mysterious. *ppp* throughout.]
Words by Nietzsche.

V. Lustig im Tempo und keck im Ausdruck.
[Cheerful in tempo and jaunty in expression.]
Words from *Des knaben Wunderhorn*.

VI. Langsam. Ruhevoll. Empfunden.
[Slow. Peaceful. Deeply felt.]

FLORENCE QUIVAR, mezzo-soprano
WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
PALS (PERFORMING ARTISTS AT LINCOLN SCHOOL, JOHANNA HILL SIMPSON, artistic director

Texts and translations are on page 53.

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Baldwin piano

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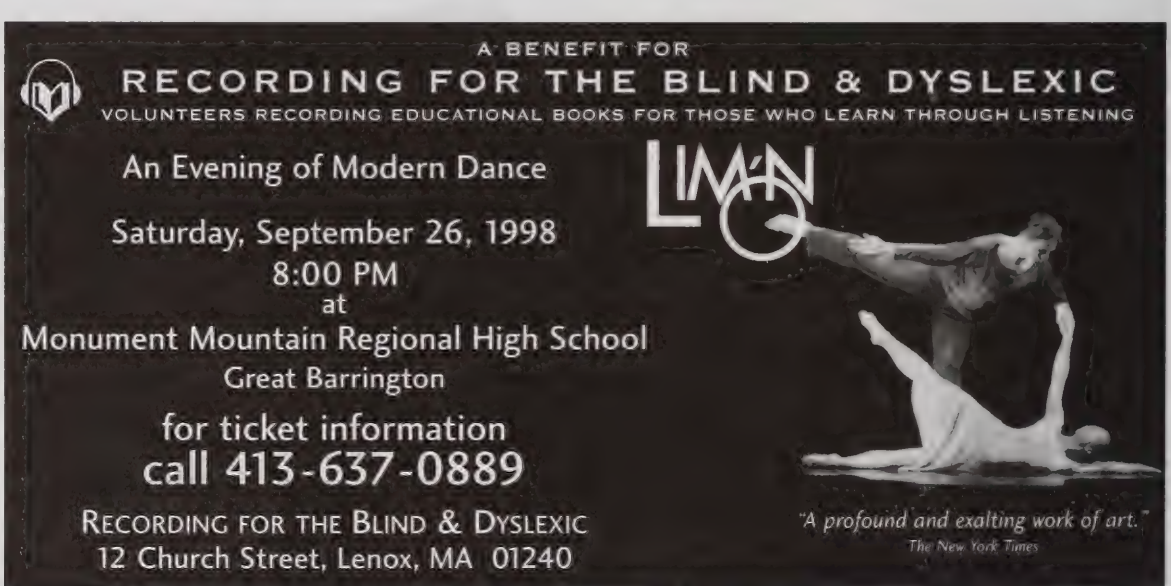
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NOTES

Gustav Mahler
Symphony No. 3

Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He did the main work on the Third Symphony in the summers of 1895, when he composed the second through sixth movements, and 1896, when he added the first. Two songs, "Ablösung im Sommer" ("Relief in Summer") and "Das himmlische Leben" ("Life in Heaven"), provide source material for some of the symphony, and they go back to about 1890 and February 1892, respectively. Mahler made final revisions in May 1899. The symphony was introduced piecemeal. Arthur Nikisch conducted the second movement, then presented as "Blumenstück" ("Flower Piece"), with the Berlin Philharmonic on November 9, 1896. Felix Weingartner gave the second, third, and sixth movements with the Royal Orchestra, Berlin, on March 9, 1897. With L. Geller-Wolter singing the alto solos, Mahler himself conducted the first complete performance at the Festival of the Allgemeiner Deutscher Musikverein in Krefeld on June 9, 1902, and the score was published that year by Josef Weinberger in Vienna. Ernst Kunwald introduced the Third Symphony in the United States at the Cincinnati May Festival, May 9, 1914. Richard Burgin conducted the first movement only at Boston Symphony concerts in March 1943. Burgin also introduced the complete work here, in January 1962, with Florence Kopleff and the Chorus pro Musica, Alfred Nash Patterson, conductor. The orchestra's previous Tanglewood performances were all led by Seiji Ozawa: on August 28, 1977, with Birgit Finnilä, the women of the Tanglewood Festival Chorus, John Oliver, conductor, and the Boston Boy Choir, Theodore Marier, director; on August 28, 1983, with Jessye Norman, the women of the Tanglewood Festival Chorus, and the Boston Boy Choir; and on August 8, 1993, with Maureen Forrester, the women of the Tanglewood Festical Chorus, and the Cantemus Children's Choir, Dénes Szabó, director. The score calls for four flutes (two doubling piccolo), four oboes (one doubling English horn), three clarinets (one doubling bass clarinet) and two high clarinets in E-flat, four bassoons (one doubling contrabasson), eight horns, four trumpets, posthorn, four trombones, bass tuba and contrabass tuba, two harps, strings, and percussion including kettledrums, glockenspiel, snare drum, triangle, tambourine, bass drum, suspended cymbals, cymbal attached to the bass drum, tam-tam, and birch brush.

When Mahler visited Sibelius in 1907—Mahler was then near to completing his Eighth Symphony—the two composers argued about "the essence of symphony," Mahler rejecting his colleague's creed of severity, style, and logic by countering with "No, a symphony must be like the world. It must embrace everything." Twelve years earlier, while actually at work on the Third, he had remarked that to "call it a symphony is



really incorrect, as it does not follow the usual form. The term 'symphony'—to me this means creating a world with all the technical means available."

The completion of the Second Symphony the previous summer had given him confidence: he was sure of being "in perfect control" of his technique. Now, in the summer of 1895, escaped for some months from his duties as principal conductor at the Hamburg Opera, installed in his new one-room cabin in Steinbach on the Attersee some twenty miles east of Salzburg, with his sister Justine and his friend Natalie Bauer-Lechner to look after him (this most crucially meant silencing crows, water birds, children, and whistling farmhands), Mahler set out to make a pantheistic world to which he gave the overall title *The Happy Life—A Midsummer Night's Dream* (adding "not after Shakespeare, critics and Shakespeare mavens please note"). Before he wrote any music, he worked out a scenario in five sections, entitled *What the forest tells me, What the trees tell me, What twilight tells me* ("strings only" he noted), *What the cuckoo tells me* (*scherzo*), and *What the child tells me.* He changed all that five times during the summer as the music began to take shape in his mind and, with a rapidity that astonished him, on paper as well. *The Happy Life* disappeared, to be replaced for a while by the Neitzschean *Gay Science* (first *My Gay Science*). The trees, the twilight, and the cuckoo were all taken out, their places taken by flowers, animals, and morning bells. He added *What the night tells me* and saw that he wanted to begin with the triumphal entry of summer, which would include an element of something Dionysiac and even frightening. In less than three weeks he composed what are now the second, third, fourth, and fifth movements. He went on to the Adagio and, by the time his composing vacation came to an end on August 20, he had made an outline of the first movement and composed two independent songs, *Lied des Verfolgten in Turm* (*Song of the Prisoner in the Tower*) and *Wo die schönen Trompeten blasen* (*Where the beautiful trumpets sound*). It was the richest summer of his life.

In June 1896 he was back at Steinbach. He had made some progress scoring the new symphony and he had complicated his life by an intense and stormy affair with a young, superlatively gifted dramatic soprano newly come to the Hamburg Opera, Anna von Mildenburg. He also discovered when he got to Steinbach that he had forgotten to bring the sketches of the first movement, and it was while waiting for them that he composed his little bouquet for critics, *Lob des hohen Verstandes.* In due course the sketches arrived, and Mahler, as he worked on them, gradually realized that the *Awakening of Pan* and the *Triumphal March of Summer* wanted to be one movement instead of two. He also saw, rather to his alarm, that the first movement was growing hugely, that it would be more than half an hour long, and that it was also getting louder and louder. He deleted his finale, [*What the child tells me*], which was the *Life in Heaven* song of 1892, putting it to work a few years later to serve as finale to the Fourth Symphony. That necessitated rewriting the last pages of the Adagio, which was now the last movement, but essentially the work was under control by the beginning of August. *The Gay Science* was still part of the title at the beginning of the summer, coupled with what had become *A Midsummer Noon's Dream*, but in the eighth and last of Mahler's scenarios, dated August 6, 1896, the superscription is simply *A Midsummer Noon's Dream* with the following titles given to the individual movements:

First Part:	*Pan awakes. Summer comes marching in (Bacchic procession).*
Second Part:	*What the flowers in the meadow tell me*
	What the animals in the forest tell me
	What humanity tells me
	What the angels tell me
	What love tells me

At the premiere, the program page showed no titles at all, only tempo and generic indications. "*Beginning with Beethoven*" wrote Mahler to the critic Max Kalbeck that year, "there is no modern music without its underlying program.—But no music is worth anything if you first have to tell the listener what experience lies behind it, respective-

ly what he is supposed to experience in it.—And so yet again: *pereat* every program!—You just have to bring along ears and a heart and—not least—willingly surrender to the rhapsodist. Some residue of mystery always remains, even for the creator." When, however, we look at the titles in the Third Symphony, we are, even though they were finally rejected, looking at an attempt, or a series of attempts, to put into a few words the material, the world of ideas, emotions, and associations that lay behind the choices Mahler made as he composed. We, too, can draw intimations from them, and then remove them as scaffolding we no longer need. And with that, let us turn to a brief look at the musical object Mahler left us.

The first movement accounts for roughly one third of the symphony's length. Starting with magnificent gaiety, it falls at once into a mood of tragedy—seesawing chords of low horns and bassoons, the drumbeats of a funeral procession, cries and outrage. Mysterious twitterings follow, the suggestion of a distant quick march, and a grandly rhetorical recitative for the trombone. Against all that, Mahler poses a series of quick marches (the realizations of what he had adumbrated earlier for just a few seconds), the sorts of tunes you can't believe you haven't known all your life and the sort that used to cause critics to complain of Mahler's "banality, " elaborated and scored with an astounding combination of delicacy and exuberance. Their swagger is rewarded by a collision with catastrophe, and the whole movement—for all its outsize dimensions as classical a sonata form as Mahler ever made—is the conflict of the dark and the bright elements, culminating in the victory of the latter.

Two other points might be made. One concerns Mahler's fascination, not ignored in our century, with things happening "out of time." The piccolo rushing the imitations of the violins' little fanfares is not berserk: she is merely following Mahler's direction to play "without regard for the beat." That is playful, but the same device is turned to dramatic effect when, at the end of a steadily accelerating development, the snare drums cut across the oom-pah of the cellos and basses with a slower march tempo of their own, thus preparing the way for the eight horns in unison to blast the recapi-



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tulation into being. The other thing is to point out that several of the themes heard near the beginning will be transformed into the materials of the last three movements —fascinating especially when you recall that the first movement was written after the others.

In the division of the work Mahler finally adopted, the first movement is the entire first section. What follows is, except for the finale, a series of shorter character pieces, beginning with the *Blumenstück*, the first music he composed for this symphony. It is a delicately sentimental minuet with access, in its contrasting section, to slightly sinister sources of energy. Curiously, it anticipates music not heard in the symphony at all, that is to say, the scurrying runs from the *Life in Heaven* song that was dropped from this design and finally made its way into the Fourth Symphony.

In the third movement, Mahler draws on his song *Ablösung im Sommer* (*Relief in Summer*), whose text tells of waiting for Lady Nightingale to start singing as soon as the cuckoo is through. The marvel here is the landscape with posthorn, not only the lovely melody itself, but the way it is introduced: the magic transformation of the very "present" trumpet into distant posthorn, the gradual change of the posthorn's melody from fanfare to song, the interlude for flutes, and, as Arnold Schoenberg points out, the accompaniment "at first with the divided high violins, then, even more beautiful if possible, with the horns." After the brief return of this idyll and before the snappy coda, Mahler makes spine-chilling reference to the "Great Summons" music in the Second Symphony's finale.

Low strings rock to and fro, the harps accenting a few of their notes, the seesawing horn chords from the first pages return, and a human voice intones the *Midnight Song* from Friedrich Nietzsche's *Thus spoke Zarathustra* (see page 53). Each of its eleven lines is to be imagined as coming between the strokes of midnight. *Pianississimo* throughout, warns Mahler.

From here, the music moves forward without a break, and as abruptly and drastically as it changed from the scherzo to Nietzsche's midnight, so does it change from that darkness to the bells and angels of the fifth movement. The text comes from *Des Knaben Wunderhorn* (*The Boy's Magic Horn*), though the interjections of "*Du sollst ja nicht weinen*" ("But you mustn't weep") are Mahler's own. A three-part chorus of women's voices carries most of the text, though the contralto returns to take the part of the sinner. The boys' chorus, confined at first to bell noises, joins later in the exhortation "*Liebe nur Gott*" ("Only love God") and for the final stanza. This movement, too, foreshadows the *Life in Heaven* that will not, in fact, occur until the Fourth Symphony: the solemnly archaic chords first heard at "*Ich hab übertreten die Zehen Gebot*" ("I have trespassed against the Ten Commandments") will be associated in the later work with details of the domestic arrangement in that mystical, sweetly scurrile picture of heaven. Violins drop out of the orchestra for this softly sonorous movement.

The delicate balance between the regions of F (the quick marches of the first movement, and the third and fifth movements) and D (the dirges in the first movement, the Nietzsche song, and, by extension, the minuet, which is in A major) is now and finally resolved in favor of D. Mahler perceived that the decision to end the symphony with an Adagio was one of the most special he made. "In Adagio movements, " he explained to Natalie Bauer-Lechner, "everything is resolved in quiet. The Ixion wheel of outward appearances is at last brought to a standstill. In fast movements—minuets, Allegros, even Andantes nowadays—everything is motion, change, flux. Therefore I have ended my Second and Third symphonies, contrary to custom...with Adagios—the higher form as distinguished from the lower."

A noble thought, but, not uniquely in Mahler, there is some gap between theory and reality. The Adagio makes its way at the last to a sure and grand conquest, but during its course—and this is a movement, like the first, on a very large scale—Ixion's flaming wheel can hardly be conceived of as standing still. In his opening melody, Mahler invites association with the slow movement of Beethoven's last quartet, Opus 135. Soon, though, the music is caught in "motion, change, flux," and before the final triumph, it encounters again the catastrophe that interrupted the first move-

ment. The Adagio's original title, *What love tells me,* refers to Christian love—"*agape*"—and Mahler's drafts carry the superscription: "Behold my wounds! Let not one soul be lost." The performance directions, too, seem to speak to the issue of spirituality, for Mahler enjoins that the immense final bars with their thundering kettledrums be played "not with brute strength, [but] with rich, noble tone," and that the last measure "not be cut off sharply," so that there is some softness to the edge between sound and silence at the end of this most riskily and gloriously comprehensive of Mahler's "worlds."

—Michael Steinberg

Now Program Annotator and Lecturer of the San Francisco Symphony and the New York Philharmonic, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. Oxford University Press has published a compilation of his program notes (including many written for the Boston Symphony) entitled *The Symphony–A Listener's Guide.* A second volume, devoted to the concerto, is due for publication this fall.



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O Mensch! Gib Acht!
Was spricht die tiefe Mitternacht?
Ich schlief!
Aus tiefem Traum bin ich erwacht!
Die Welt ist tief!
Und tiefer als der Tag gedacht!
Tief ist ihr Weh!
Lust tiefer noch als Herzeleid!
Weh spricht: Vergeh!
Doch alle Lust will Ewigkeit!
Will tief, tiefe Ewigkeit!

—*Friedrich Nietzsche*

Oh man, give heed!
What does deep midnight say?
I slept!
From a deep dream have I waked!
The world is deep,
And deeper than the day had thought!
Deep in its pain!
Joy deeper still than heartbreak!
Pain speaks: Vanish!
But all joy seeks eternity,
Seeks deep, deep eternity.

Es sungen drei Engel einen süssen Gesang,
Mit Freuden es selig im Himmel klang,

Sie jauchzten fröhlich auch dabei,

Dass Petrus sei von Sünden frei.

Three angels were singing a sweet song:

With joy it resounded blissfully in heaven.
At the same time they happily shouted with joy
That Peter was absolved from sin.

Denn als der Heer Jesus zu Tische sass,
Mit seinen zwölf Jüngern das Abendmal ass,
So sprach der Herr Jesus: "Was stehst du denn hier?
Wenn ich dich anseh', so weinest du mir."

For as Lord Jesus sat at table,
Eating supper with his twelve apostles,

So spoke Lord Jesus: "Why are you standing here?
When I look at you, you weep."

"Und sollt ich nicht weinen, du gütiger Gott!
Du sollst ja nicht weinen!
Ich hab übertreten die Zehen Gebot;

Ich gehe und weine ja bitterlich,
Du sollst ja nicht weinen!
Ach komm und erbarme dich über mich!"

"And should I now weep, you kind God!
No, you mustn't weep.
I have trespassed against the Ten Commandments.
I go and weep, and bitterly.
No, you mustn't weep.
Ah, come and have mercy on me!"

"Hast du denn übertreten die Zehen Gebot,
So fall auf die Knie und bete zu Gott,

Liebe nur Gott in alle Zeit
So wirst du erlangen die himmlische Freud."

"If you have trespassed against the Ten Commandments,
Then fall on your knees and pray to God,
Love only God for ever,
And you will attain heavenly joy."

Die himmlische Freud ist eine selige Stadt,
Die himmlische Freud, die kein End mehr hat;
Die himmlische Freud, war Petro bereit
Durch Jesum und allen zur Seligkeit.

Heavenly joy is a blessed city,

Heavenly joy, that has no end.

Heavenly joy was prepared for Peter
By Jesus and for the salvation of all.

—from *Des Knaben Wunderhorn*

ARTISTS

Florence Quivar



The American mezzo-soprano Florence Quivar has collaborated with most of the leading conductors of our time and is a regular guest with the world's leading opera companies, orchestras, and music festivals. Next Sunday she appears again with the orchestra as soloist in Leonard Bernstein's *Jeremiah* Symphony under the direction of James DePreist. This past March she joined Seiji Ozawa and the Boston Symphony Orchestra for performances of Mahler's Third Symphony in Boston, and on tour with the orchestra in London, Paris, and Vienna. Ms. Quivar's engagements this season have also included her appearance as the Goddess of the Water in the world premiere of Anthony Davis's opera *Amistad* at Lyric Opera of Chicago, Beethoven's *Missa Solemnis* with James Levine and the Berlin Philharmonic, Debussy's *La Damoiselle élue* and Stravinsky's *Oedipus Rex* with the Minnesota Orchestra, Zemlinsky's *Symphonische Gesänge* on tour with the Bochum Symphony, and a series of recitals. Besides her many appearances at the Metropolitan Opera, where her roles have included Mother Marie in Poulenc's *Dialogues des Carmélites*, Isabella in *L'italiana in Algeri*, Fidès in *Le Prophète*, Ulrica in *Un ballo in maschera*, and Serena in the Met's first production of *Porgy and Bess*, she has also appeared with London's Royal Opera, Los Angeles Music Center Opera, the Hamburg State Opera, Bavarian State Opera, Seattle Opera, at Bologna's Teatro Comunale, and at the Salzburg Festival. Ms. Quivar's appearances with orchestra reflect her extensive repertoire; these have included a Carnegie Hall performance of *Four Saints in Three Acts* honoring Virgil Thomson's eighty-fifth birthday, a Bach 300th-birthday celebration at Alice Tully Hall with Gerard Schwarz, Berlioz's *La Mort de Cléopâtre* at the Berlin Festival, and numerous performances of such works as Verdi's *Requiem*, Beethoven's *Missa Solemnis* and Ninth Symphony, Brahms's *Alto Rhapsody*, Mendelssohn's *Elijah*, Schumann's *Das Paradies und die Peri*, Prokofiev's *Alexander Nevsky*, Szymanowski's *Stabat Mater*, and Mahler's *Kindertotenlieder*, *Songs of a Wayfarer*, and *Resurrection* Symphony. Among Ms. Quivar's many recordings are "Ride On, King Jesus," a solo album of spirituals for Angel/EMI; Verdi's *Luisa Miller* and Stravinsky's *Oedipus Rex* under James Levine; Mahler's Eighth Symphony with Seiji Ozawa and the Boston Symphony; the Verdi *Requiem* with Sir Colin Davis; *Porgy and Bess* with Lorin Maazel and the Cleveland Orchestra; Verdi's *Un ballo in maschera* with Herbert von Karajan; Szymanowski's *Stabat Mater* with Sir Simon Rattle; Handel's *Messiah* with Andrew Davis; Berlioz's *Roméo et Juliette* with Charles Dutoit; and Virgil Thomson's *Four Saints in Three Acts*. A native of Philadelphia, Ms. Quivar is a graduate of the Philadelphia Academy of Music and a former member of the Juilliard Opera Theater. She is a winner of the National Opera Institute Award, the Baltimore Lyric Opera Competition, and the Marian Anderson Vocal Competition. Since her BSO debut in 1976, she has sung music of Handel, Roger Sessions, Mahler, Berlioz, Brahms, Beethoven, and Verdi with the orchestra, including performances at Symphony Hall, Carnegie Hall, and Tanglewood.

Tanglewood Festival Chorus
John Oliver, Conductor



Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan of music by Berlioz, including the Asian premiere of the *Messe solennelle*. This past February, singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa conducted the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made

up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, Principal Guest Conductor Bernard Haitink, the Boston Pops, and such prominent guests as James Levine, Roger Norrington, and Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. Recordings with Seiji Ozawa and the Boston Symphony Orchestra on compact disc also include Berlioz's *Requiem*, Fauré's *Requiem*, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; Strauss's *Elektra*, Mahler's Second, Third, and Eighth symphonies, Bartók's *The Miraculous Mandarin*, and Schoenberg's *Gurrelieder*, on Philips; Poulenc's *Gloria* and *Stabat Mater* with Kathleen Battle, and Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon; and Debussy's *La Damoiselle élue* with Frederica von Stade, on Sony Classical/CBS Masterworks. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* and *Nänie* with the Boston Symphony Orchestra under Bernard Haitink's direction. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra: "Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; his first recording with that ensemble for Koch International includes three pieces written specifically for the Chorale —Bright Sheng's *Two Folksongs from Chinhai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. A second recording for Koch, including Carter's remaining choral works, Martin Amlin's *Three Madrigals*, and Vincent Persichetti's *Winter Cantata*, has recently been completed. Mr. Oliver's appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in August 1985, led subscription concerts for the first time in December 1985, and conducted the orchestra most recently earlier this summer.

Women of the Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Carol Amaya
Emily Anderson
Annie B. Andrews
Annette Anfinrud
Joanne Colella Boag
Sarah S. Brannen
Jennifer Wehr Brosky
Shawneen Casey
Catherine Cave
Christy Choi
Rebecca Ann Consentino
Kelly Corcoran
Patricia Cox
Sarah Dorfman Daniello
Christine P. Duquette
Ann M. Dwelley
Suzy Glazer
Martha R. Golub
Eileen Katis
Holly MacEwen Krafka
Nancy Kurtz
Joei J. Marshall
Jane Circle Morfill
Elizabeth Ann Parvin
Charlotte C. Russell
Melanie W. Salisbury
Joan P. Sherman

Mezzo-sopranos
Debra A. Basile
Maisy Bennett
Malka S. Binder
Betty B. Blume
Ondine Brent
Sharon Brown
Anne Harper Charity
Abbe Dalton Clark
Barbara Clemens
Ethel Crawford
Diane Droste
Barbara Naidich Ehrmann
Paula Folkman
Dorrie Freedman
Irene Gilbride
Donna Hewitt-Didham
Teresa E. Kiritsy
Annie Lee
April Merriam
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PALS (Performing Artists at Lincoln School)
Johanna Hill Simpson, Artistic Director



Using choral singing as its core discipline, and by embracing the highest standards of artistic excellence, PALS (Performing Artists at Lincoln School) is dedicated to teaching children to be performing artists. A singing-based music and theater program founded in 1989 by its conductor and artistic director Johanna Hill Simpson, PALS, now in its eighth season, has provided the children at one public school with the training necessary to achieve excellence in the performing arts. PALS choruses have performed with the Back Bay Chorale, Wellesley College Choir, Harvard-Radcliffe Chorus, Chorus Pro Musica, and the Nashoba Valley Chorale. PALS was invited by audition to sing at the American Choral Directors Association (ACDA) Eastern Division Conference in Philadelphia in 1996 and participated in the Festival of Treble Choruses at Radcliffe College that same year. The present Boston Symphony performance is PALS' second at Tanglewood this summer, following their appearance earlier this month in Berlioz's *Damnation of Faust*. Since 1996, PALS has also sung Elliot Goldenthal's *Fire Water Paper: A Vietnam Oratorio*, Tchaikovsky's *The Nutcracker*, Berlioz's *Te Deum*, Mahler's Symphony No. 3, and Bach's *St. Matthew Passion* with the orchestra, including performances of the *St. Matthew Passion* in Carnegie Hall as well as in Boston. In addition, Johanna Hill Simpson recently prepared the child singers for Henri Dutilleux's *The shadows of time*, a BSO commission premiered by Seiji Ozawa and the BSO last fall and recorded during repeat performances this past March.

From its first season with fifteen members, PALS has grown into a major after-school program at the W.H. Lincoln School in Brookline, Massachusetts. Privately funded, with rehearsal and performance space provided by school principal Barbara Shea, PALS is made up of three ensembles and more than 100 children who receive instruction in choral singing, drama, and dance. The seven- through thirteen-year-old students of this economically and culturally diverse public school community are invited each September to audition for placement in beginning, preparatory, or advanced choral ensembles. PALS is tuition-based, with an extensive scholarship assistance program. It is funded in part by the Massachusetts Cultural Coun-

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Johanna Hill Simpson founded the PALS Children's Chorus in 1989. Ms. Simpson received her B.A. in music from Dartmouth College and her master's in choral conducting from the New England Conservatory of Music, where she studied with Lorna Cooke deVaron and served as assistant conductor of the New England Conservatory Chorus. Immediate past president of the conservatory's Alumni Association, she currently serves as a Trustee. In addition to directing the PALS program in Brookline, she also conducts the Nashoba Valley Chorale, a sixty-voice independent mixed chorus. She has served as guest conductor of the Radcliffe Choral Society and the Harvard Radcliffe Chorus, and as Massachusetts ACDA Repertoire and Standards Chairperson for Children's Choruses. She is on the Board of Choral Arts New England and is a frequent guest conductor and clinician for children's choruses throughout the region.

PALS (Performing Artists at Lincoln School)
Johanna Hill Simpson, Artistic Director

David Allen
Thomas Arm
Rachel Barker
Francesca Caruso
Christine Clark
Robert Cooper
Loren Crary
Teddy Crecelius
Alexander Dynan
Joel Robinson Esher
Samantha Robinson Esher
Armard Forbes
Sarah Green-Golan
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THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org), which not only provides up-to-the-minute information about all the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's Boston home, Symphony Hall. Since the BSO web site is updated on a regular basis, to include Tanglewood, BSO subscription season, and Boston Pops information as well as any program changes, we invite you to check in frequently.


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FRIDAY, SEPTEMBER 4, 7:30PM
CYRUS CHESTNUT TRIO
JOE LOVANO QUARTET
SATURDAY, SEPTEMBER 5, 4PM
JOHN PIZZARELLI,
with trio
SATURDAY, SEPTEMBER 5, 7:30PM
TONY BENNETT
with special guest DIANA KRALL
SUNDAY, SEPTEMBER 6, 1:30PM
THE PATRICE WILLIAMSON GROUP
JAMES MOODY QUARTET
SUNDAY, SEPTEMBER 6, 7:30PM
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Tanglewood 1998

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TANGLEWOOD

Sunday, July 26, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

ANDRÉ PREVIN, piano
DAVID FINCK, double bass

"We Got Rhythm"

A jazz evening of music by George Gershwin

André Previn plays a Bösendorfer piano.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

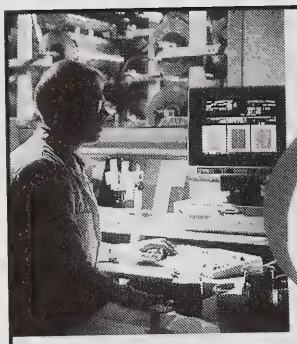
A Jazz Musician on Playing Gershwin

At a recent awards ceremony in his honor, André Previn concluded his acceptance speech with a profound statement about music: "A great piece is always better than any performance of it." For the performing musician, especially classical or jazz, this speaks volumes. For classical musicians, it is a reminder that the piece itself contains the guidelines for successful interpretation. Performers can only assist in expressing what's already on the page, and should never attempt to make their performance more important than the music being played. Within the structure of a composition can be found all its interpretive possibilities; the piece, therefore, has greater intrinsic value than any one rendition of it can ever have.

Jazz musicians, on the other hand, are afforded a much wider spectrum of possibility for interpretation. Successful jazz renditions can bring an entirely new dimension to written works. The musicians are given license to embellish freely, or even alter, the notes on the page, and then improvise—simultaneously compose and perform—on the original or newly established ideas. Yet, however far these renditions may stray from the printed music, the integrity of the composition is always maintained. Here again the truth of Previn's statement is evident: regardless of the number of modulations, meter changes, or reharmonizations one may incorporate into a performance, it is the piece itself that provides the foundation for those variations. And each piece contains within its structure the key to every possible interpretation.

The compositions of George Gershwin are particularly appealing to jazz musicians, as the jazz vocabulary can be comfortably applied to his songs. His pieces generally adhere to a standard song form such as AABA or ABAB, they often move through tonal centers in interesting ways, and they are constructed of sensible musical phrases. These qualities provide ideal foundations upon which jazz interpretations can be built.

Tonight's Gershwin renditions reflect the interest that André Previn and I share in all styles of music: classical, jazz, pop, blues, and other idioms as well. They also reflect our tremendous enthusiasm, and our combined sense of musical structure,



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tempos, and harmonic choices. We bring to these Gershwin classics our common musical vocabulary, and the resulting interpretations will take some unusual twists and turns. In approaching the music in this way, we are easily reminded of the value of great compositions, because it is the songs themselves that provide us with the chance to interpret, and to experiment with new ideas. For this opportunity, we owe thanks to George Gershwin.

—David Finck

©1998 Deutsche Grammophon GmbH, Hamburg. This is a slightly modified version of the original essay by David Finck that appears in the booklet for the Deutsche Grammophon compact disc "We Got Rhythm: A Gershwin Songbook," featuring Mr. Finck and André Previn.

ARTISTS

For a biography of **André Previn**, see page 25.

David Finck



David Finck began his musical studies with Philadelphia Orchestra double bassists Samuel Goradetzer and Michael Shahan. In 1980, upon graduating from the Eastman School of Music, he was asked to join Woody Herman and his Thundering Herd and, following a one-year tour with Mr. Herman, settled in New York City. Since then he has played with Dizzy Gillespie, Phil Woods, Eliane Elias, Gilberto Gil, Gal Costa, Roberta Flack, Peggy Lee, John Faddis and the Carnegie Hall Jazz Orchestra, the Orchestra of St. Luke's, Hank Jones, James Moody, Clark Terry, Joe Williams, Gonzalo Rubalcaba, and Freddie Hubbard, among others. In 1987 Mr. Finck was invited to join saxophonist Paquito D'Rivera's Havana-New York Ensemble, performing with them throughout the United States, Europe, South America, Japan, and Israel, and also recording several projects with the group, including the 1992 Grammy-winner "La Habana-Rio Conexion." In 1992 *Cadence* magazine predicted that his own composition, "Look at You," would become a standard. Mr. Finck's discography includes more than a hundred recordings, including discs with the Empire Brass Quintet, Carly Simon, Orchesta Nova, Rosemary Clooney, Steve Kuhn, Ivan Lins, Sinaed O'Conner; Peter, Paul and Mary; Kenny Rankin, Leandro Braga, Ana Caram, Lee Konitz, Phil Woods, Barry Manilow (a 1995 Gold Record on Arista), Pete Seeger (a 1996 Grammy-winner on Earth Music), Natalie Cole (a 1996 Gold Record on Elektra), and John Secada (a 1995 Grammy-winner on Elektra). In 1993 André Previn invited Mr. Finck to participate in a series of recordings for Philips Classics featuring soprano Sylvia McNair. The first, "Sure Thing: The Jerome Kern Songbook," was released in 1995. The second, "Come Rain or Come Shine," was a 1996 release featuring songs of Harold Arlen. Messrs. Previn and Finck have also recorded a collection of Gershwin songs, "We Got Rhythm," released by Deutsche Grammophon this year. In 1994 Mr. Finck was invited to Rio de Janeiro to record with Brazilian composer Ivan Lins; he returned to Brazil later that year to perform at the Free Jazz Festival in Rio and São Paulo. Last summer Mr. Finck performed at the Santa Fe Chamber Music Festival in three concerts with violinist Mark O'Connor and cellist Nathaniel Rosen; he also presented an evening of jazz with his own ensemble, BASSically Brazil. Other chamber music appearances have included the New Jersey Chamber Music Society, the La Jolla Chamber Music Festival, and a featured performance at the 92nd Street Y with violinist Nadja Salerno-Sonnenberg. Besides his busy performance and recording schedule, Mr. Finck also enjoys teaching and writing. A June 1995 issue of *The Village Voice* featured an acclaimed article by him about Frank Sinatra in a special jazz supplement entitled "Sinatra at Eighty."

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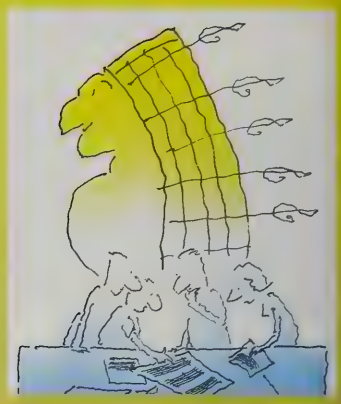


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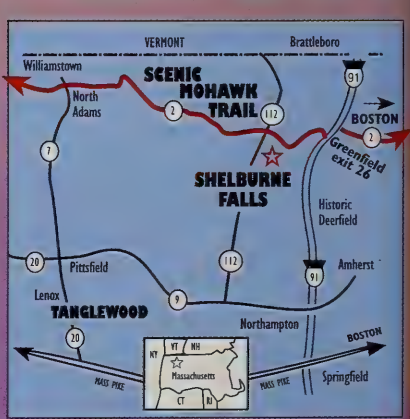


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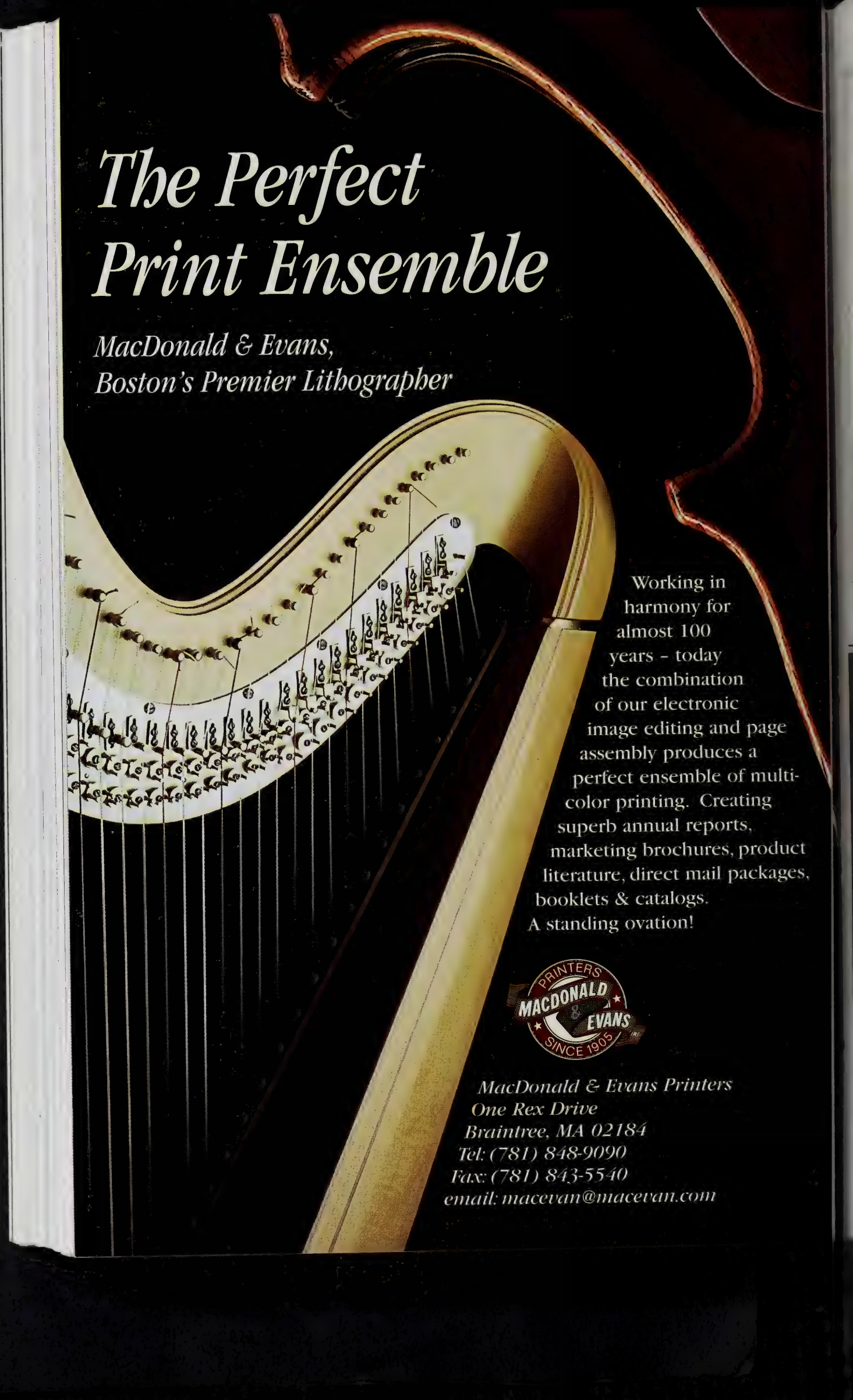
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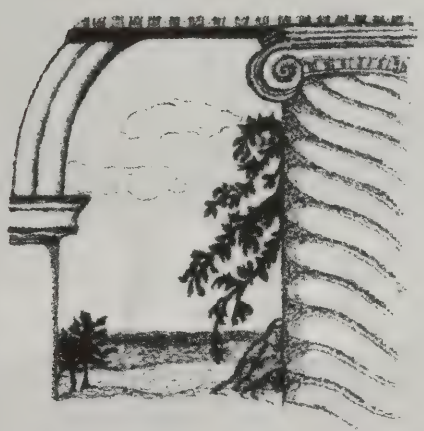
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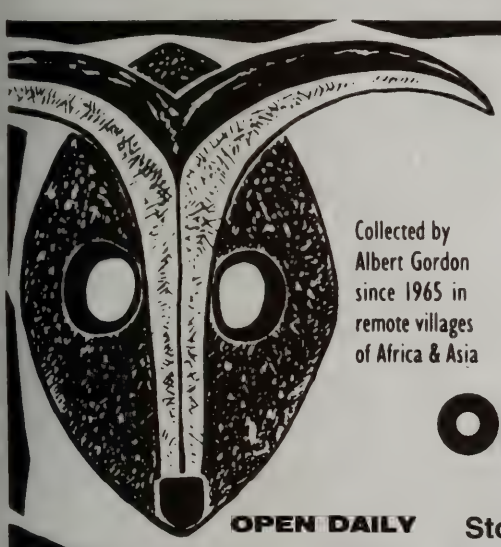
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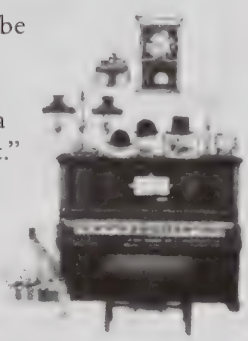
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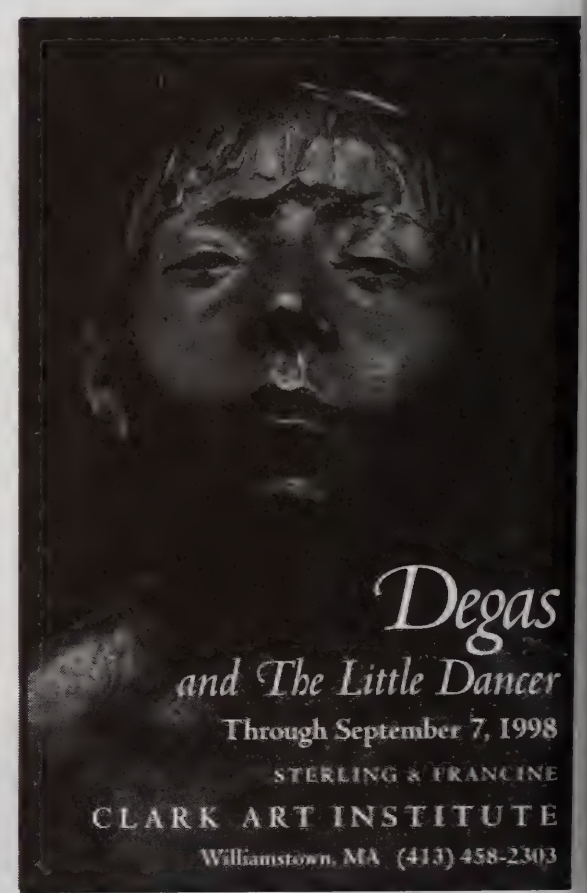
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FREDERICA VON STADE, mezzo-soprano
MARTIN KATZ, piano

Songs by Fauré, Strauss, Ginastera, Ravel, and others, including Heggie's *Paper Wings*, set to texts of Ms. von Stade

Friday, July 10, at 6 (Prelude)

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

Music of Haydn and Dvořák

Friday, July 10, at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
PETER SERKIN, piano

TAKEMITSU *riverrun*, for piano and orchestra
MOZART Piano Concerto No. 24 in C minor, K.491
DVOŘÁK Symphony No. 7

Saturday, July 11, at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
ITZHAK PERLMAN, violin

ALL-TCHAIKOVSKY PROGRAM
Violin Concerto; Symphony No. 5

Sunday, July 12, at 2:30

BOSTON SYMPHONY ORCHESTRA
SERGIU COMISSIONA, conductor
YEFIM BRONFMAN, piano

RIMSKY-KORSAKOV Introduction and Wedding March from *Le Coq d'or*
PROKOFIEV Piano Concerto No. 2
RACHMANINOFF *Symphonic Dances*

Tuesday, July 14, at 8:30

BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor

Music capturing a classic American tradition, including a tribute to George Gershwin

Wednesday, July 15, at 8:30

STEPHEN HOUGH, piano

Music of Scarlatti, Mendelssohn, Tsontakis, Mompou, and Liszt

Friday, July 17, at 6 (Prelude)

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

Music of Beethoven and Shostakovich

Friday, July 17, at 8:30

BOSTON SYMPHONY ORCHESTRA
JAMES CONLON, conductor
VAN CLIBURN, piano

SHOSTAKOVICH Orchestral suite from *Lady Macbeth of Mtsensk*
RACHMANINOFF Piano Concerto No. 2
WAGNER Orchestral excerpts from *Götterdämmerung*



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Saturday, July 18, at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
PAMELA FRANK, violin

DVOŘÁK Violin Concerto
STRAUSS *Also sprach Zarathustra*

Sunday, July 19, at 2:30

BOSTON SYMPHONY ORCHESTRA
JAMES CONLON, conductor
STEPHEN HOUGH, piano
JENNIFER LARMORE, mezzo-soprano

ALL-MOZART PROGRAM
Symphony No. 34
Piano Concerto No. 9 in E-flat, K.271
Arias from *La finta giardiniera, Le nozze di Figaro,* and *La clemenza di Tito*
Symphony No. 35, *Haffner*

Wednesday, July 22, at 8:30

BYRON JANIS, piano

Music of Chopin, Mozart, Schumann, and Prokofiev

Thursday, July 23, at 8:30

ANONYMOUS 4

Chant, songs, and poetry from the Middle Ages

Friday, July 24, at 6 (Prelude)

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

Music of Stravinsky and Tchaikovsky

Friday, July 24, at 8:30

BOSTON SYMPHONY ORCHESTRA
ANDRÉ PREVIN, conductor
EMANUEL AX, piano

VAUGHAN WILLIAMS *Fantasia on a Theme of Thomas Tallis*
CHOPIN Piano Concerto No. 2
BEETHOVEN Quartet No. 14 in C-sharp minor, Op. 131 (arranged by Dimitri Mitropoulos for string orchestra)

Saturday, July 25, at 8:30

BOSTON SYMPHONY ORCHESTRA
JOHN WILLIAMS, conductor
GIL SHAHAM, violin
CYNTHIA HAYMON, soprano

BARBER Overture to *The School for Scandal*
WILLIAMS Violin Concerto
WILLIAMS *Seven for Luck,* Song cycle for soprano and orchestra (world premiere)
STRAVINSKY Suite from *The Firebird*

Sunday, July 26, at 2:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
FLORENCE QUIVAR, mezzo-soprano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
PALS (PERFORMING ARTISTS AT LINCOLN SCHOOL), JOHANNA HILL SIMPSON, artistic director

MAHLER Symphony No. 3

Sunday, July 26, at 8:30

ANDRÉ PREVIN, piano
DAVID FINCK, double bass

"We Got Rhythm"–A jazz evening of music by George Gershwin

Wednesday, July 29, at 8:30

EMERSON STRING QUARTET

Music of Beethoven and Rihm

Thursday, July 30, at 8:30

WIND SOLOISTS OF THE CHAMBER ORCHESTRA OF EUROPE
LEIF OVE ANDSNES, piano

Music of Veress, Poulenc, Debussy, Britten, and Beethoven

Friday, July 31, at 6 (Prelude)

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

Music of Haydn, Hummel, Beethoven, and Krommer

Friday, July 31, at 8:30

BOSTON SYMPHONY ORCHESTRA
ROBERT SPANO, conductor
JOHN BROWNING, piano

BERNSTEIN Symphony No. 2, *The Age of Anxiety*
BEETHOVEN Symphony No. 7

Programs and artists subject to change.



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TANGLEWOOD MUSIC CENTER
1998 Concert Schedule

Sunday, June 28, at 5:30 p.m.
Opening Exercises
(free admission; open to the public)

Tuesday, June 30, at 8:30 p.m.
The Phyllis and Lee Coffey Fund Concert
Tanglewood Music Center Orchestra
Seiji Ozawa and TMC Fellows conducting
BEETHOVEN *Leonore* Overture No. 2
MENDELSSOHN Overture, Nocturne, and Scherzo from Incidental Music to *A Midsummer Night's Dream*
BRAHMS Symphony No. 2

Sunday, July 5, at 10:30 a.m.
Chamber Music Recital

Sunday, July 5, at 8:30 p.m.
Brass Music Recital
Members of the Boston Symphony Orchestra & TMC Fellows
Ronald Barron, conducting

Monday, July 6, at 8:30 p.m.
Vocal Recital

Wednesday, July 8, at 4 p.m. & 8 p.m.
String Quartet Marathon

Thursday, July 9, at 4 p.m. & 8 p.m.
String Quartet Marathon continues

Saturday, July 11, at 11:30 a.m.
Sponsored by Berkshire Bank
Family Concert
(free admission)

Sunday, July 12, at 10:30 a.m.
Vocal & Chamber Music Recital
To include BACH Cantata No. 105, John Oliver conducting

Sunday, July 12, at 8:30 p.m.
Vocal Recital

Monday, July 13, at 8:30 p.m.
Vocal & Chamber Music Recital

Saturday, July 18, at 2:30 p.m.
BUTI Orchestra
Miguel Harth-Bedoya conducting

Sunday, July 19, at 10:30 a.m.
Vocal & Chamber Music Recital
To include BACH Cantata No. 45, Seiji Ozawa conducting

Monday, July 20, at 8:30 p.m.
Endowed concert made possible by the generosity of an anonymous donor
Tanglewood Music Center Orchestra
James Conlon conducting
MAHLER Symphony No. 6

Tuesday, July 21, at 8:30 p.m.
Vocal Recital

Saturday, July 25, at 2:30 p.m.
BUTI Chorus
Ann Howard Jones conducting

Sunday, July 26, at 10:30 a.m.
The Natalie and Murray S. Katz Concert
Chamber Music Recital

Monday, July 27, at 8:30 p.m.
BERKSHIRE NIGHT
Tanglewood Music Center Orchestra
Seiji Ozawa and TMC Fellows conducting
STRAVINSKY Symphonies of Wind Instruments
BARTÓK Divertimento
BERNSTEIN *Songfest,* with TMC Vocal Fellows

Tuesday, July 28, at 8:30 p.m.
Vocal Recital



William Mercer

Saturday, August 1, at 2:30 p.m.
BUTI Orchestra
David Hoose conducting
BUTTERWORTH *A Shropshire Lad* Rhapsody
BRITTEN *Sinfonia da Requiem*
ELGAR *Enigma* Variations

Saturday, August 1, at 8:30 p.m. (Shed)*
LEONARD BERNSTEIN MEMORIAL CONCERT
Tanglewood Music Center Orchestra
Seiji Ozawa, Robert Spano and Joel Smirnoff conducting
BEETHOVEN *Leonore* Overture No. 3
STRAVINSKY *The Rite of Spring*
BERNSTEIN *Songfest*

FESTIVAL OF CONTEMPORARY MUSIC
August 6–August 10
Made possible by the generous support of Dr. Raymond and Hannah H. Schneider

Thursday, August 6, at 6 p.m. (Theatre)
Films by Frank Scheffer: Exploring the works of Elliott Carter, including "Time is Music" and previously unseen footage on the composer's life and art.

Thursday, August 6, at 8:30 p.m.*
THE FROMM CONCERT AT TANGLEWOOD
Arditti String Quartet
Music of Carter, Chen, Dutilleux, Kagel, and Nancarrow

Friday, August 7, at 2:30 p.m.
Elliott Carter and Charles Wuorinen Birthday Celebration, with cake following the recital
Soprano Lucy Shelton and Vocal Fellows
Songs of Elliott Carter and Charles Wuorinen

Saturday, August 8, at 2:30 p.m.
Music of Wuorinen, Adams, Carter (Clarinet Concerto with soloist Thomas Martin), and Adès

Sunday, August 9, at 10:30 a.m.
Music of Dutilleux, Benjamin, Kagel, Zuidam, and Adams

Sunday, August 9, at 8:30 p.m.
Music of Gubaidulina, Stravinsky, Kagel, Messaien (*Couleurs de la cité céleste* with Peter Serkin), and Bartók

Monday, August 10, at 8:30 p.m.
The Margaret Lee Crofts Endowed Concert
Tanglewood Music Center Orchestra
Seiji Ozawa, Reinbert de Leeuw and Stefan Asbury conducting
Music of Lieberson, Dutilleux (*L'Arbre des songes* with violinist Irvine Arditti), Takemitsu, and Kagel

Sunday, August 2, at 10:30 a.m.
Vocal & Chamber Music Recital
To include BACH Cantata No. 147, Richard Westerfield conducting

Tuesday, August 4*
Co-sponsored by Filene's and GE Plastics
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon events begin at 2:30 p.m.
Gala concert at 8:30 p.m. (Shed)
Tanglewood Music Center Orchestra
Boston Symphony Orchestra
Seiji Ozawa, John Williams, and Keith Lockhart conducting
Music of Beethoven, Gershwin, and Bernstein, and TCHAIKOVSKY *1812* Overture

Saturday, August 15, at 11:30 a.m.
Sponsored by K.B. Toys, Inc.
Family Concert
(free admission)

Saturday, August 15, at 2:30 p.m.
BUTI Orchestra
TCHAIKOVSKY Symphony No. 5
HINDEMITH Symphonic Metamorphorsis on Themes of Carl Maria von Weber

Sunday, August 16, at 10:30 a.m.
Chamber Music Recital

Wednesday, August 19, at 2:30 p.m.
Vocal Recital

Wednesday, August 19, at 8:30 p.m.
The Dr. Raymond and Hannah H. Schneider Concert, Endowed in Perpetuity
Tanglewood Music Center Orchestra
André Previn and TMC Fellows conducting
To include SHOSTAKOVICH Symphony No. 5

Schedule and programs subject to change.

All concerts are held in Seiji Ozawa Hall unless otherwise noted. Unless otherwise indicated, seating for TMC concerts is unreserved, with tickets at $10 for orchestra concerts and $6 for other performances, available one hour before concert time. (Friends of Tanglewood at the $75 level or higher are admitted without further contribution.)

Additional TMC events, including Phyllis Curtin Seminar Vocal Recitals and other weekday afternoon recitals, will be scheduled throughout the summer. Complete weekly information is available at the Tanglewood Main Gate, or by calling (413) 637-5230.

*Ticket required; available at the Tanglewood box office.



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Tanglewood Music Center Fellows pay no tuition and are offered free room and board. Their residency at Tanglewood is underwritten largely through annual and endowed Fellowships. The TMC faculty includes many of the world's finest musical artists, some of them teaching through the generosity of donors who have endowed Artists Positions. The Tanglewood Music Center gratefully acknowledges the endowment support of the contributors represented below.

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Marian Douglas Martin Chair, endowed by Marilyn Brachman Hoffman for Keyboard Faculty
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Of the $130-million goal, $30 million is earmarked for Tanglewood, to support North America's preeminent summer festival of classical music, and the Tanglewood Music Center, which trains the master musicians of tomorrow.

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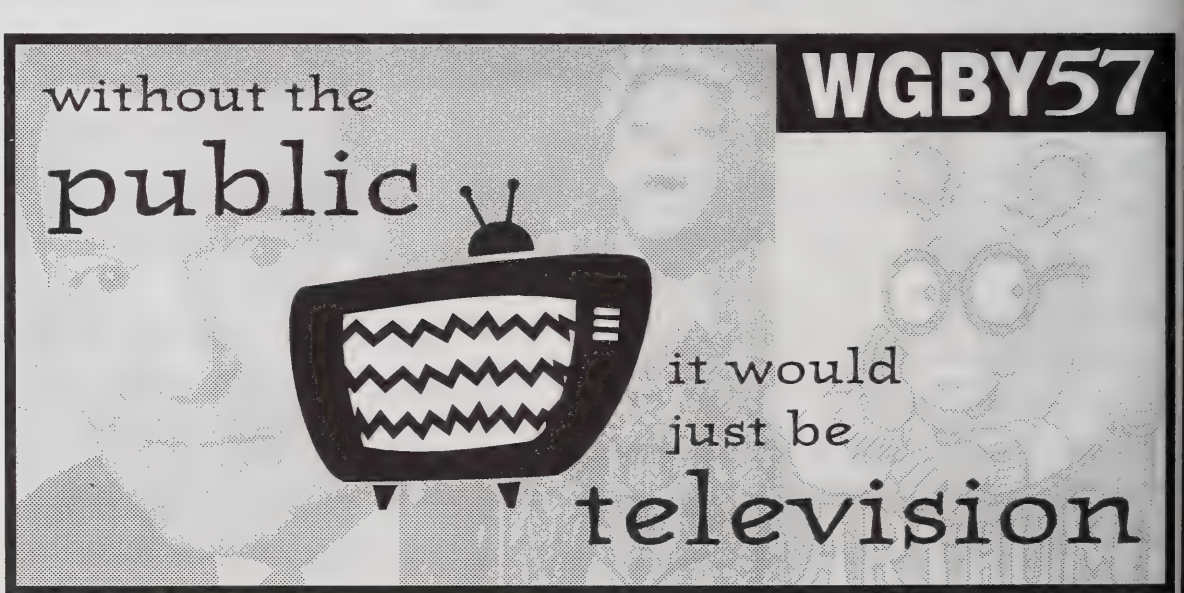
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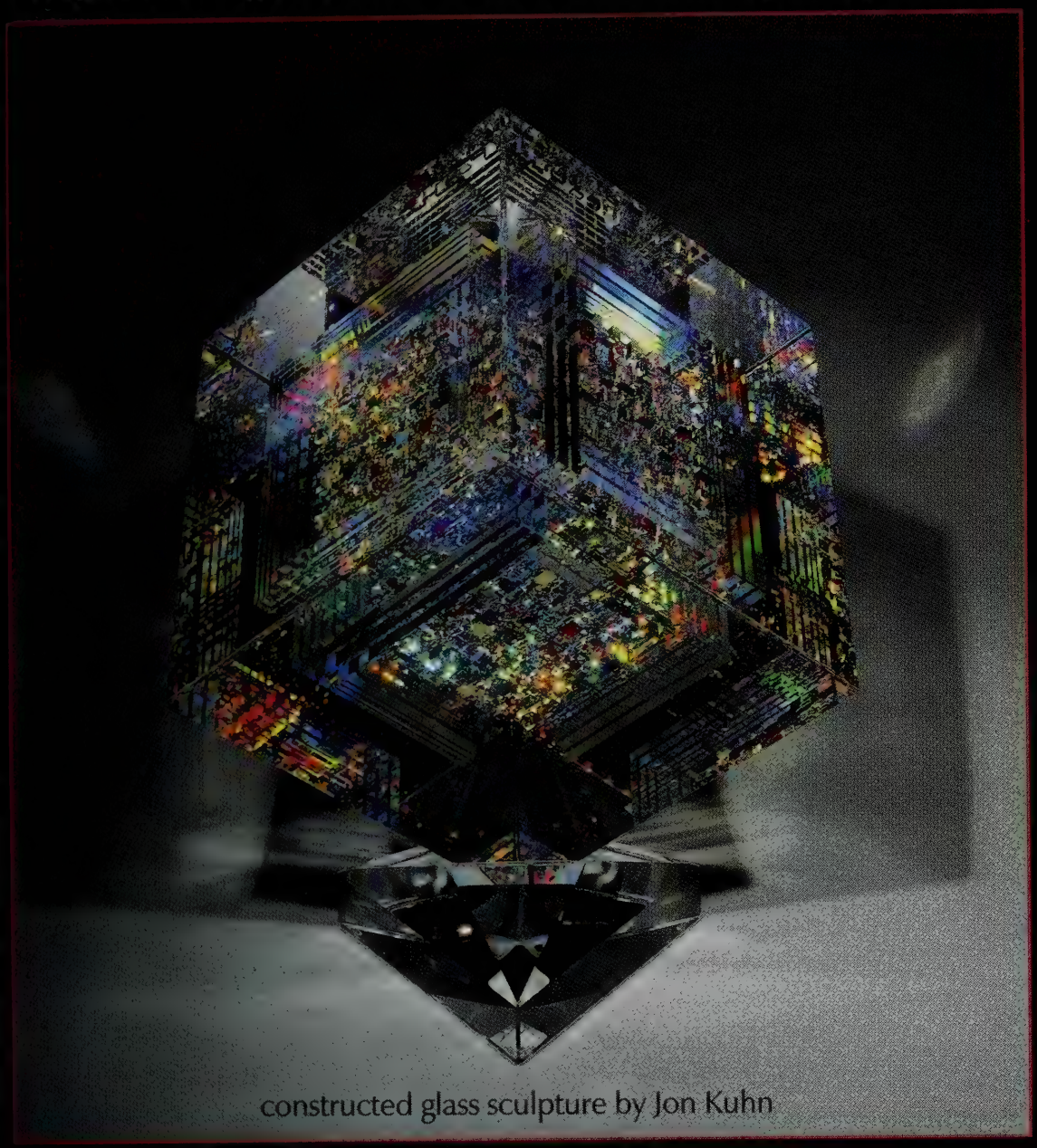
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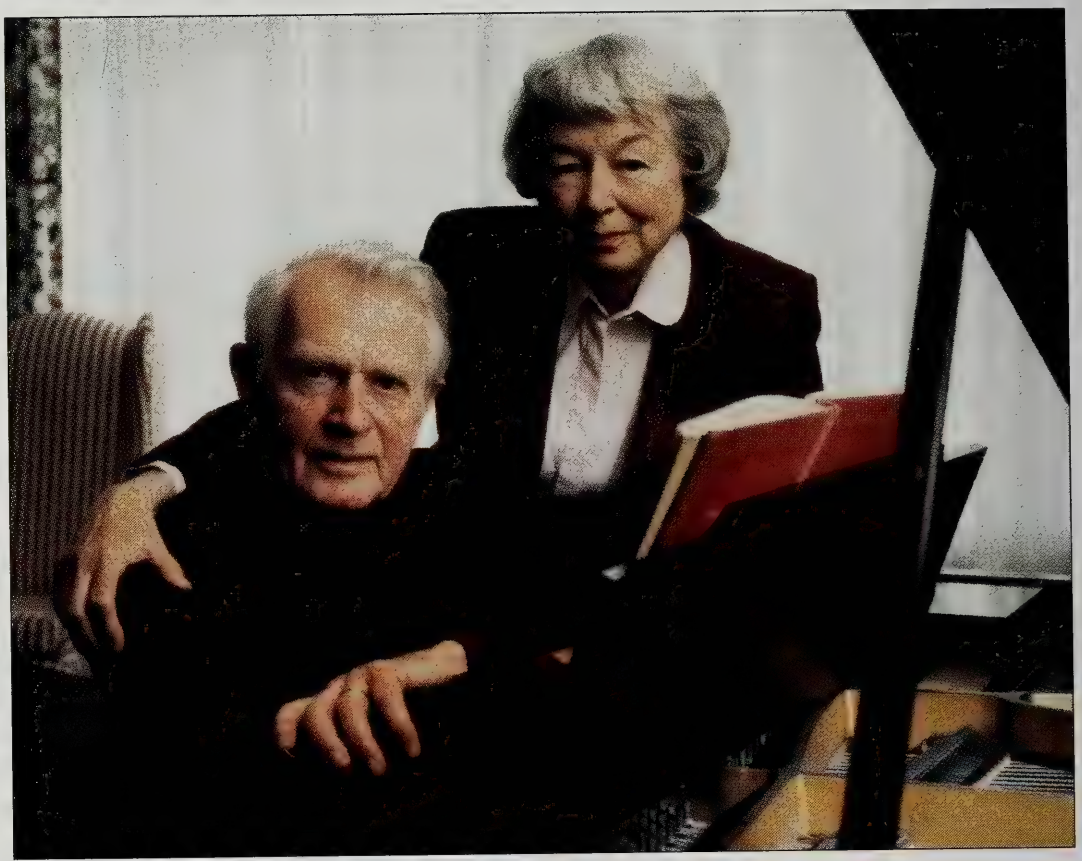
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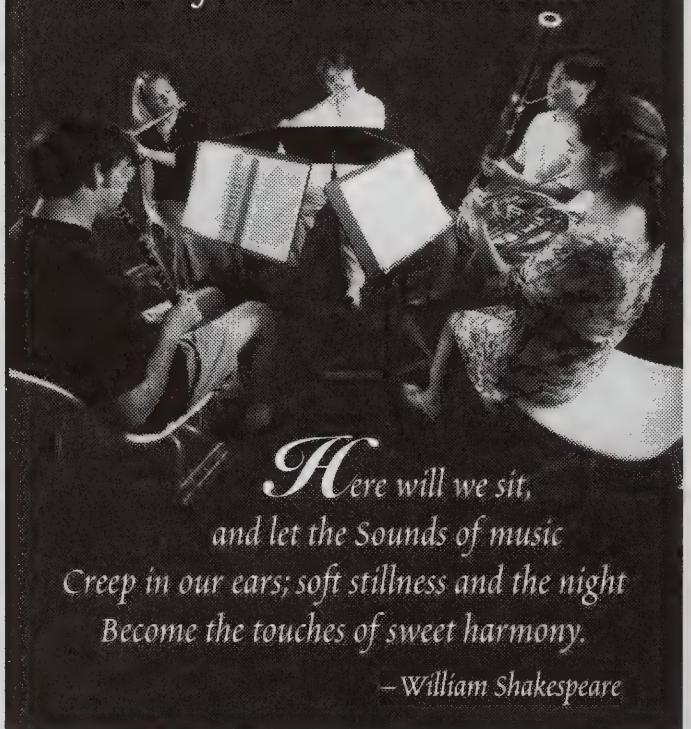


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Wednesday, July 29, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

EMERSON STRING QUARTET
EUGENE DRUCKER and PHILIP SETZER, violins
LAWRENCE DUTTON, viola
DAVID FINCKEL, cello

BEETHOVEN — Quartet No. 6 in B-flat, Opus 18, No. 6

Allegro con brio
Adagio, ma non tanto
Scherzo. Allegro
La Malinconia. Adagio—
Allegretto quasi Allegro

RIHM — Quartet No. 4

Agitato, allegro—Alla marcia, allegro ma non troppo
Con moto, allegro—Andante (Aria)—a tempo (allegro)
Adagio

INTERMISSION

BEETHOVEN — Quartet No. 14 in C-sharp minor, Opus 131

Adagio, ma non troppo e molto espressivo—
Allegro molto vivace—
Allegro moderato—
Andante ma non troppo e molto cantabile—
Presto—
Adagio quasi un poco andante—
Allegro

Mr. Drucker plays first violin in Beethoven's Opus 18, No. 6, Mr. Setzer in the Rihm Quartet and Beethoven's Opus 131.

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Notes

Both musical style and the evidence of **Ludwig van Beethoven**'s (1770-1827) sketches indicate that his string quartet in B-flat, Opus 18, No. 6, was the last of the Opus 18 works to be composed. The sketches appear in close proximity to those for the later piano sonata, Opus 22 (which is in the same key and shows a number of relationships to the quartet); and here Beethoven seems to be heading toward that increasing breadth of structure, built upon the simplest harmonic relationships employed architecturally over the span of a movement, that is characteristic of the middle period works. Moreover the arrangement of movements suggests that he was beginning to be interested in placing the center of gravity at the end of the work, rather than in the opening sonata form movement.

The Allegro con brio is no longer built of themes that could easily be called "tunes," but rather of blocks of simple harmonies animated by arpeggiations and scales. The modulation to the new key is extraordinarily straightforward, and the only surprise in the exposition is a brief dip into dark flat harmonic regions. It would be too strong, perhaps, to say that Beethoven wrote a textbook, academic sonata movement without marked individuality here, but it is certainly true that it lacks some of the weighty event of other opening movements, while still suggesting great spaciousness.

The slow movement is highly ornate, but with a simple ground plan of two tunes, one major and one minor, treated to decorative variation and alternation. The scherzo that follows presents a violent contrast in its aggressively ambiguous rhythm, presenting 3/4 time so as to conceal the downbeat (with accents nearly always an eighth-note early) and subdivisions suggesting 6/8. Only in the Trio is the basic meter kept completely clear.

The finale is the most elaborate such movement Beethoven had yet composed. Coming at the end of this particular quartet, it seems to represent a conscious attempt on the composer's part to emphasize the close of the work, to put the weightiest part last. The weight is especially present in the extraordinary slow introduction, headed *La Malinconia* ("Melancholy"), with a note to the performers: "This piece must be played with the greatest delicacy." In this Adagio (inspired, perhaps, by Dürer's famous etching of the same title, which was widely circulated



in Germany), Beethoven at last indulges in daring harmonic movement of great expressivity. His original intent, the sketches reveal, was to follow this with faster material built on the same ideas, but in the end, the Allegretto quasi Allegro takes off from a quite different theme. The fact that the layout of this movement prefigures some similar ideas in the last quartets reminds us that Beethoven's musical intellect was all of a piece, however much the details of his style developed. Twice in the middle of the folkdance-like finale Beethoven attempts to recall the heights and depths of the "*Malinconia*," but each time he is rebuffed; finally a Prestissimo version of the dance rushes the movement and the quartet to its conclusion.

* * * * *

Wolfgang Rihm was born in Karlsruhe, Germany on March 13, 1952. He studied theory and composition at the Musikhochschule in Karlsruhe with Eugen Werner Velte and later attended the Darmstadt Ferienkurse where he studied with Karlheinz Stockhausen in 1973 and with Klaus Huber in 1974. From 1974-76 he studied musicology with Hans Heinrich Eggebrecht. From 1973 he was lecturer in theory and composition at the Musikhochschule in Karlsruhe, and in 1978-80 he was a lecturer in Darmstadt. He lives in Karlsruhe and Freiburg.

Rihm composed his String Quartet No. 4 in 1980 and 1981, completing it on February 22 of the latter year; it was composed for the tenth anniversary of the Römerbad Musiktage in Badernweiler, which took place in 1983. The score is dedicated to the Alban Berg Quartet. The quartet ranges wildly, even violently, across extremes of dynamics. It is imbued with the feeling of the march. This is made explicit during the course of the first movement (at the *alla marcia*), but it is already clear from the opening gestures, which unfold in octaves, *marcato* passages in a highly accentuated 4/4 time. Indeed, virtually the entire quartet (except for a short passage in the middle movement) is in 4/4 and frequently draws on dotted rhythmic figures accentuating the principal beats (though this is sometimes leavened with triplets or quintuplets in a subordinate part). Within this context of bold, even dramatic, gestures, Rihm also exploits all of the varying coloristic possibilities of the ensemble in a way that has become familiar from the tiniest and wispiest movements of Anton Webern, but which are here applied on a larger canvas—tremolos loud and hushed, vibrato and non-vibrato, playing on the bridge or bowing at the frog (the end of the bow held in the player's hand, which naturally lends extra weight to the sonority), artificial harmonics, and so on. Each of the three movements ranges from the simplest of textures to wild densities, but the work closes in a hush, though not before recalling the violence that had gone before.

* * * * *

Beethoven himself claimed that the C-sharp minor quartet, Opus 131, was his greatest quartet. It is certainly a composition utterly unique, unified on the very grandest scale throughout its entire length and departing totally from the older pattern of four movements, which typically had proceeded from a sonata-allegro opening to a slow movement (often a theme with variations), to a scherzo and Trio, culminating in a rondo-style finale. In Opus 131, instead, everything leads and builds toward the final movement—the seventh—the only one in full-fledged sonata form. Each movement takes its place in the large architectural and expressive plan proceeding from the slow fugue of the opening, which establishes the key and furnishes a number of important musical ideas to be carried out in the remainder of the work, and moves through practically every key that can be directly related to the tonic before resolving the harmonic tensions in a powerful finale.

The theme of the fugue appeared in one of Beethoven's conversation books at the close of the year 1825, and the composition of the entire work occupied the earlier months of the following year. He sold the quartet to the publisher Schott for the fee of 80 ducats on August 12, but not before playing a joke for what he considered the publisher's insult in demanding that the work be "original": he wrote on the copy turned over to Schott's agent, "Put together from pilferings from one thing and another." He had to write a week later to calm his alarmed publisher with reassurances that the work was "brand new."

The opening fugue is one of the most serious examples of the genre that Beethoven turned to so frequently in his last years. He carefully arranged the fugal "answer" so as to stress the "Neapolitan" D-natural and its relation to the tonic, C-sharp. One immediate consequence is the link from the first movement to the second. The fugue ends with a rising octave C-sharp in first violin and viola; all four instruments repeat that move a half-step higher, on D, and find themselves launched into what sounds at first like a rondo, with its dancelike 6/8 tune over a tonic pedal. But this does not have the kind of variety we associate with a Beethoven

rondo, and gradually it becomes clear that the conflict is not to be found *within* individual movements but *between* them—that the quartet is conceived as a totality.

A short transitional movement tosses a few motives back and forth before moving into an expressive recitative, and then leads to the theme and variations in A major. These variations are as far-ranging as those of the Diabelli set for piano (though not on the same grand scale, since here they must form part of a larger piece), examples of Beethoven's ability to penetrate to the core of even the simplest musical notion and recreate it in terms of vastly different emotional realms. The climactic variation is hymnlike, followed by recollections of the original theme and some partial variations before moving on to the E major Presto, a seemingly rough-hewn and plainspoken joke that contains unexpected harmonic twists and rhythmic subtleties. Virtually its only modulations are to A (the key of the preceding movement) and G-sharp (the key of the following one), and like all of the other sections of the quartet it therefore plays its own role locally while filling part of the grand design. A short Adagio links the scherzo with the final movement, the only one in a full-scale dramatic sonata form, the culmination of all that has gone before, with backward references, especially to the opening fugue theme, that tie the entire seven-movement structure together into a single, extraordinarily unified work.

Beethoven's Opus 131 exercised a powerful influence on composers from Wagner to Schoenberg and Bartók. Indeed, much of the development of German musical thought in the nineteenth century would be unthinkable without it. For the centennial of Beethoven's birth, Wagner wrote a famous—and somewhat overwrought—tribute to this quartet. Beethoven's own evaluation of this, his favorite string quartet, is so unassuming that we can only gape: he told a friend, "thank God there is *less lack of imagination than ever before.*"

—Steven Ledbetter

GUEST ARTISTS

Emerson String Quartet



The Emerson String Quartet's achievements include an exclusive Deutsche Grammophon recording contract, three Grammy Awards, *Gramophone* magazine's "Record of the Year" award, regular appearances in virtually every chamber music series and festival worldwide, and recognition for its approach to both the classics and contemporary music. In 1997-98 the Emerson continued its much-praised series of programs at Alice Tully Hall pairing Beethoven with a twentieth-century work and continued its sold-out series at the Smithsonian Institution and the Hartt School of Music. They also appeared in concert venues across North America, toured to Italy, Germany, Austria, and Belgium, and made appearances at the Berlin Festival, the Louvre, and London's Barbican Centre. In October Minnesota Public Radio's "St. Paul Sunday" devoted three programs to the Emerson Quartet, focusing on the complete Beethoven quartets and the ensemble's recent Deutsche Grammophon recording of that cycle. In May the quartet joined Isaac Stern and a distinguished international faculty at Carnegie Hall for the Isaac Stern Chamber Music Encounter. As soloists, members of the group performed Brahms's Double Concerto and Mozart's *Sinfonia concertante* with the Toledo Symphony Orchestra. The Emerson signed its exclusive recording contract with Deutsche Grammophon in 1987; this was followed by the release of the group's acclaimed recording of the complete Bartók quartets, which won a Grammy for "Best Classical Album" and *Gramophone*'s "Record of the Year" award, the first time in each award's history that a chamber music ensemble had ever received the top prize. In 1994 the Emerson added another Grammy-winner to its discography with "American Originals," a disc of Ives and Barber quartets, which won "Best Chamber Music Recording." In March 1997 the group's release of the complete Beethoven quartet cycle won critical acclaim. Forthcoming releases for Deutsche Grammophon include the late Shostakovich string quartets and Edgar Meyer's Bass Quintet paired with Ned Rorem's string quartet. Formed in the Bicentennial year of the United States, the Emerson String Quartet took its name from the great American poet and philosopher Ralph Waldo Emerson. Joined by violist Lawrence Dutton and cellist David Finckel,

violinists Eugene Drucker and Philip Setzer alternate in the first-chair position. All four members have performed numerous benefit concerts for causes ranging from nuclear disarmament to the fight against AIDS, world hunger, and children's diseases. The quartet has been the topic of two award-winning films and appears on a laser video disc released by Telarc. In 1994 the ensemble received the University Medal for Distinguished Service from the University of Hartford; in 1995, each member was awarded an honorary doctoral degree from Middlebury College in Vermont. The Emerson String Quartet has been featured in the *New York Times Magazine*, *USA Today*, *Elle*, *Bon Appetit*, *The Strad*, and *Strings* magazine, and on PBS's "City Arts."

A founding member of the Emerson String Quartet, violinist **Eugene Drucker** has also established himself as a solo artist, having performed with orchestras on both sides of the Atlantic. While earning a B.A. in English literature at Columbia University, Mr. Drucker studied for his Artist Diploma at the Juilliard School with Oscar Shumsky. A prizewinner in the 1975 International Violin Competition in Montreal, he won a bronze medal at the 1976 Queen Elisabeth Competition in Brussels. Later that year he gave his New York debut as a Concert Artists Guild winner. A visiting professor of violin and chamber music at the Hartt School of Music at the University of Hartford, Mr. Drucker has recorded all of J.S. Bach's unaccompanied violin works for Novello and the complete duos of Bartók and Fuchs with Philip Setzer for Biddulph.

Born in Cleveland, Ohio, violinist **Philip Setzer** began studying violin at five with his parents, both former members of the Cleveland Orchestra. He continued his studies with Josef Gingold and Rafael Druian and later at the Juilliard School with Oscar Shumsky. In 1967 he won second prize at the Meriwether Post Competition in Washington, D.C.; in 1976 he received a bronze medal at the Queen Elisabeth International Competition in Brussels. Mr. Setzer has appeared as guest soloist with the National Symphony, the Cleveland Orchestra, and other ensembles, and has participated in the Marlboro Music Festival. A founding member of the Emerson String Quartet, he also teaches as visiting professor of violin and chamber music at the Hartt School of Music. In April 1989, with the Hartt Wind Symphony, he premiered Paul Epstein's *Matinee Concerto*, which was dedicated to and written for him.

Lawrence Dutton began violin and viola studies with Margaret Pardee and continued with Francis Tursi at the Eastman School, eventually concentrating exclusively on viola. He went on to study with Lillian Fuchs at Juilliard, where he received the Walter M. Naumburg Scholarship and earned his bachelor's and master's degrees. Besides performing with the Emerson String Quartet, Mr. Dutton appears as guest soloist with orchestras across the country and is featured regularly with the Santa Fe, Ravinia, and Aspen Music Festivals. He has collaborated with the Guarneri and Juilliard string quartets, pianist Misha Dichter, cellist Lynn Harrell, and the Beaux Arts Trio. Currently a visiting professor of viola and chamber music at the Hartt School of Music, he has recorded Shostakovich's Opus 57 piano quintet and Fauré's G minor piano quartet with the Beaux Arts Trio for Philips, and he has made video recordings of Stravinsky and Hindemith for the arts cable network Bravo. Recordings of his work with mezzo-soprano Jan DeGaetani have been released on the Bridge label.

In the spring of 1997, cellist **David Finckel** made recital debuts at London's Wigmore Hall and New York's 92nd Street Y, giving the New York premiere of André Previn's Cello Sonata. Together with pianist Wu Han he also launched the ArtistLed label, the first musician-directed and Internet-based recording company (www.ArtistLed.com). In the summer of 1997, Mr. Finckel and Wu Han performed and recorded Beethoven's complete works for cello and piano at the Aspen Music Festival. This past season the duo made its debut in San Francisco and toured Japan, performing the Beethoven cycle in Tokyo. They also collaborated with Isaac Stern in chamber music seminars in Japan and Israel. In addition to solo recitals and concerto appearances, Mr. Finckel performed the Brahms sextets with Itzhak Perlman and Pinchas Zukerman at Carnegie Hall in New York, the Kennedy Center in Washington, D.C., and Symphony Hall in Boston. He also made his first guest appearance with the Chamber Music Society of Lincoln Center.



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MATTHEW WILKIE, bassoon
RICHARD WATKINS, horn

LEIF OVE ANDSNES, piano

VERESS — Sonatina for Oboe, Clarinet, and Bassoon
Allegro giocoso
Andante
Allegrissimo

POULENC — Sonata for Clarinet and Bassoon
Allegro très rythmé
Romance. Andante très doux
Final. Très animé

DEBUSSY — *La plus que lent,* for piano
Estampes, for piano
Pagodas
Evening in Grenada
Gardens in the rain

INTERMISSION

BRITTEN — *Metamorphoses after Ovid,* Opus 49, for oboe
Pan
Phaeton
Niobe
Bacchus
Narcissus
Arethusa

Leif Ove Andsnes plays the Steinway piano.

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BEETHOVEN — Quintet in E-flat for piano, oboe, clarinet, bassoon, and horn, Opus 16

Grave—Allegro ma non troppo
Andante cantabile
Rondo: Allegro ma non troppo



Notes

Born in Hungary in 1907, **Sándor Veress** studied with both Bartók and Kodály and became one of the most important figures of the generation following those two preeminent masters of modern Hungarian music. Like them he undertook musicological research into folk song, working especially in Romania between 1929 and 1933, during which time he also composed the Sonatina to be performed here. From Bartók he learned both consistency of style and the spirit of innovation. He traveled a great deal (and spent the academic years 1965-67 in Maryland, where he taught at the Peabody Conservatory and Goucher College), but his mature work has been evenly divided between musicological research and composition, in both of which areas he became a professor at the University of Berne, in Switzerland, having joined that faculty in 1949 as professor of folk music. The 1931 Sonatina for Oboe, Clarinet, and Bassoon is among his earliest published compositions and, not surprisingly, reflects his folk music researches in Romania.

* * * * *

Just as a group of sonatas for wind instrument and piano formed a large part of the last works of **Francis Poulenc** (1899-1963), so a similar group of works for wind instruments (without piano) marked the beginning of his career. He composed three short sonatas—really brief enough to be called "sonatinas"—in 1918 (a sonata for two clarinets) and 1922 (the present sonata for clarinet and bassoon, and a sonata for horn, trumpet, and trombone). In later years Poulenc declared that they owed their existence "without a doubt" to instinct and linked them in their vitality to early paintings by Raoul Dufy. The sonata was composed during the period (1921-24) when the composer was undertaking his only extended formal study, with Charles Koechlin. But he demonstrated his open-mindedness at this time by traveling to Vienna with Milhaud in order to talk to Schoenberg and his pupils and then to Italy to talk to Alfredo Casella. This little sonata reveals some of Poulenc's musical enthusiasms, including contemporary French composers as well as Stravinsky. Its direct simplicity recommended it to the circle with which he was already becoming associated and which was soon to be called "the Six," consisting of five young men and a woman who were busily thumbing their noses at German profundity.

* * * * *

Claude Debussy (1862-1918) may well have been the most influential composer for the piano in this century; he was a fine pianist who wrote for his instrument during most of his life. Though his earliest works did not yet demonstrate the new tendencies that made him so influential, already at the very beginning he had a remarkable sense of sonority and color. Soon he was inventing entirely new kinds of figurations and sounds, sometimes inspired by works of art (either actual specific works or imagined types). *Estampes* ("Prints," 1903) and *La plus que lente* (1910) are works that reveal much new thinking about the piano and music in general. The three movements of *Estampes*, especially, show Debussy drawing upon a wide range of stylistic resources and projecting them with titles that imply a visual element (whether or not he actually had one in mind) to make this new and original music comprehensible to

his audience. *Pagodes* ("Pagodas") is a reflection on the harmonic style of the Javanese gamelan that had so fascinated him when he heard it at the Paris international exposition in 1889. Parallel movement of parts, including the forbidden fifths, evokes an Asian element, but the touch and sonority of the piano play an even more important role. The second movement, *La Soirée dans Grenade* ("Evening in Grenada"), does the same sort of thing for Spanish music, especially with the rhythm of the *habanera* which, in Debussy's performance indication, begins "slowly with a nonchalantly graceful rhythm," though it builds to encompass the whole keyboard and astonish the listener with its textural and dynamic range. The most advanced work of the set is *Jardins sous la pluie* ("Gardens in the rain"), where Debussy applies (in his own way) a lesson learned from Wagner's *Parsifal* about creating long stretches that move harmonically without suggesting any definite key—and does so within the context of a *perpetuo moto* that provides a powerful musical impression of the familiar visual image of falling rain.

* * * * *

Benjamin Britten (1913-1976) composed his imaginative *Six Metamorphoses after Ovid*, Opus 49, for the oboist Joy Boughton, who first performed it at Thorpeness, The Meare, on June 14, 1951. As the title implies, Britten found his inspiration in Ovid's great masterpiece, a Latin epic poem that recounts many stories of transformations of human beings, sometimes in punishment for behavior that goes too far to an extreme (Aristotle's notion of the "golden mean" lies somewhere behind these stories, or, rather, perhaps grew out of them, because the stories certainly precede Ovid by many centuries, though in some cases he is our only written

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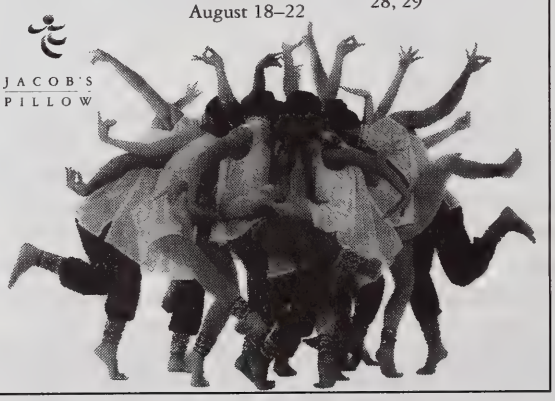
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source), sometimes as a release from some torment as an undesired and importunate lover. Britten chose six of Ovid's tales to use as the basis of a work for what would seem to be strikingly limited forces—a single oboe. No orchestral tone poems for him! But he loved setting himself such challenges, and through the six movements of the *Six Metamorphoses* he invents ideas that capture the spirit of the ancient tales.

Pan is already familiar from another masterpiece for an unaccompanied wind instrument, Debussy's *Syrinx*, for Syrinx was the girl that Pan loved, but she prayed to be saved from his attentions, and she was turned into a reed. Pan shaped the reeds into his panpipes, which he played forever afterward in her memory. Britten's music suggests piping of a high order. **Phaeton** was the son of Apollo (the sun-god) who pleaded with his father to let him ride the chariot of the sun for one day. Despite his father's admonition to hold the chariot's champing steeds in check, Phaeton reveled in speed and lost control of them, finally to be dumped into the river Padus (or, as we call it today, the Po, in northern Italy). **Niobe** is not familiar to many today, though some may remember her in Shakespeare's reference "like Niobe, all tears" (*Hamlet*) without knowing quite why she was so weepy. Indeed, she had good cause, in that she was lamenting the deaths of her fourteen children. Britten's line is expressive, flexible, plangent, depicting Niobe's laments before she was turned into a mountain. For a lively change of pace, Britten offers a wild party led by **Bacchus**, the always-inebriated god of wine, at which (in the words of the score) "is heard the noise of gaggling women's tattling tongues and the shouting out of boys." **Narcissus**, on the other hand, is so enamored of himself that he simply cannot tear himself away from gazing at his reflection in the stream. Britten has the oboe sing a languid line that grows increasingly ornamented until Narcissus becomes pure ornament by being turned into a flower. Finally, for a lively conclusion, we have another story of a woman running from an unwanted lover. This time it is **Arethusa** pursued by the river god Alpheus, and who is saved by being turned into a fountain.

* * * * *

During **Ludwig van Beethoven**'s (1770-1827) first years in Vienna he wrote several chamber works involving wind instruments, not all of which have survived complete. After about 1800 his chamber music output was restricted to ensembles of stringed instruments, with or without piano. One of the most successful of his early chamber pieces is the Quintet in E-flat for piano, oboe, clarinet, bassoon, and horn, Opus 16, in which the choice of instruments, key, and arrangement of movements all point to Beethoven's inspiration in Mozart's masterful quintet for the same forces (K.452). Certain elements of Mozart's ground plan may be discerned, such as the way the slow introduction presents each of the protagonists in little solo snatches, or the arpeggiated horn call near the end of the first movement. But with a composer of Beethoven's imagination, the influence of an older composer always takes the form of a call to new creation, not plagiarism, and attempts to trace really direct connections between the two works are otiose.

The quintet seems to have been composed in late 1796 or early 1797 and achieved its first performance as one of two Beethoven works included in a concert presented by the violinist Schuppanzigh on April 6, 1797. The piano part, no doubt written for Beethoven's own use, is brilliant and elaborate, even to including concerto-like cadenzas, while the fact that the clarinet tends to lead the woodwinds virtually throughout has prompted the suggestion that Beethoven may have planned the work for Joseph Beer, the earliest important clarinet virtuoso, for whom it is believed that Beethoven wrote his trio, Opus 11, for piano, clarinet, and cello the following year.

A special performance of the quintet took place some years after its composition, apparently in the home of Prince Lobkowitz on the same evening that the newly composed *Eroica* Symphony had its first semi-public hearing. One of the distinguished musicians present was Friedrich Ramm, the oboe virtuoso from Mannheim whose virtuosity and beauty of tone were legendary (Mozart had written his F major oboe quartet for Ramm more than twenty years earlier, not to mention the important oboe part in his opera *Idomeneo*). After the playing of the new, long, and very difficult symphony, a group including Ramm as oboist and Beethoven as pianist began to play the popular quintet for piano and winds (possibly as a balm to soothe everyone's nerves after the trying audition of so advanced a symphony?), and what happened was related by Beethoven's friend Ferdinand Ries:

> In the last Allegro there are several holds before the theme is resumed. At one of these Beethoven suddenly began to improvise, took the Rondo for a theme and entertained himself and the others for a considerable time, but not the other players. They were dis-

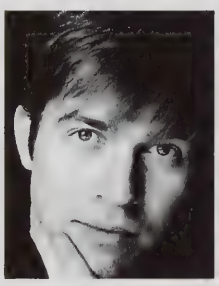
> pleased and Ramm even very angry. It was really very comical to see them, momentarily expecting the performance to be resumed, put their instruments to their mouths, only to put them down again. At length Beethoven was satisfied and dropped into the Rondo. The whole company was transported with delight.

Even without Beethoven at hand to improvise, listeners have continued to be transported for nearly two centuries.

—Steven Ledbetter

ARTISTS

Leif Ove Andsnes



Born in Karmoy, Norway, in 1970, pianist Leif Ove Andsnes made his critically acclaimed North American orchestral debut in 1990 with the Cleveland Orchestra under Neeme Järvi's direction at the Blossom Festival, subsequently appearing with the Chicago Symphony, Los Angeles Philharmonic, San Francisco Symphony, New York Philharmonic, and Philadelphia Orchestra, among others. He made his first Boston Symphony appearance at Tanglewood in July 1996, made his subscription series debut with the BSO at Symphony Hall in March 1997, and returns to Boston for performances of the Schumann piano concerto with the BSO under Roberto Abbado this coming November. Recent recital appearances have included Chicago, Los Angeles, San Francisco, and Toronto. In 1997-98 he appeared in America with the Los Angeles Philharmonic, the New World Symphony, and the Minnesota Orchestra before embarking on a series of concerts in Detroit and on tour in Europe with the Detroit Symphony. Next season he returns to Baltimore, Cleveland, Montreal, Philadelphia, and St. Louis for orchestral engagements and makes his Carnegie Hall recital debut in March 1999. One of Europe's most highly regarded young pianists, Mr. Andsnes regularly appears with the leading orchestras and in recital in the major music centers. In 1992 he made his debuts with the Berlin Philharmonic and at the Proms in London. This past season he has performed with the London Symphony, with the Royal Scottish National Orchestra, and with Sir Simon Rattle and the City of Birmingham Symphony Orchestra. Forthcoming European engagements include concerts with the Bayerische Rundfunk, the Gewandhaus Orchestra of Leipzig, the London Philharmonic, and the Philharmonia. During the summer of 1994 Leif Ove Andsnes undertook his first Australian tour with the ABC Orchestras, leading to an immediate reengagement. In February 1996 he made his concerto debut in Paris with the Orchestre National de France. In November that year he undertook a major tour of Japan and the Far East with Mariss Jansons and the Oslo Philharmonic. Also a great chamber music enthusiast, he is artistic director of the Risor Chamber Music Festival. Mr. Andsnes records exclusively for EMI Classics; earlier recordings, including the Grieg and Liszt piano concertos, solo works by Janáček, the three Chopin sonatas, and a chamber music disc with violinist Christian Tetzlaff, are on Virgin Classics. Future releases with EMI include a solo disc of Haydn sonatas and several recordings with the City of Birmingham Symphony Orchestra under Sir Simon Rattle and Paavo Järvi, among them the Szymanowski *Sinfonia concertante*, the Brahms First Piano Concerto, Britten's Piano Concerto, and Shostakovich's Concerto for Piano and Trumpet. Mr. Andsnes began playing the piano at five and in 1986 entered the Bergen Music Conservatory, where he studied with Jiri Hlinka. He has received numerous awards, including the Hindemith Prize (Frankfurt 1987), the Levin Prize (Bergen 1988), the Norwegian Music Critics Prize (Oslo 1988), and the Grieg Prize (Bergen 1990). His recording of Janáček piano works was awarded the prestigious Deutsche Schallplattenkritik prize, and in November 1992 he was presented with the Dorothy B. Chandler Performing Arts Award in Los Angeles. In September 1997 Leif Ove Andsnes was named 1988 Gilmore Artist by the Irving S. Gilmore International Keyboard Festival of Kalamazoo, Michigan. This award is intended to enable the winner to realize projects that might not otherwise be financially viable, such as commissioning new works, recording non-traditional repertory, or expanding plans for chamber music events.

Wind Soloists of the Chamber Orchestra of Europe

Since its founding in 1981, the Chamber Orchestra of Europe, whose fifty members come from fifteen European countries, has been praised throughout the world for its recordings and performances. In 1982 members of the orchestra's wind section formed their own ensemble, which has won worldwide acclaim as one of the finest of its kind. They have performed in major festivals and concert halls throughout Europe, the United States, and Japan, and have toured widely in Germany, Italy, South America, and the United States, often working with guest directors and soloists including Heinz Holliger, Murray Perahia, and András Schiff. Besides their award-winning recordings for the orchestra's own COE Records label with ASV, the Wind Soloists have also recorded the complete Mozart wind repertoire for Teldec Classics and Richard Strauss's wind music with Heinz Holliger for Philips. Recent engagements have included concerts in Frankfurt, Reggio Emilia, and Ferrara, a European tour, and an acclaimed series in August 1997 at the Edinburgh International Festival. The Wind Soloists have toured the United States in 1989, 1993, and in the spring of 1997, the latter tour also including performances in Puerto Rico and Canada. As individuals and as members of the COE Wind Soloists, they were particularly close to the late Alexander Schneider, who guided them and worked with them from the beginning. The Wind Octet paid a special tribute to this great friend at a memorial concert in London in 1993, with a performance of Mozart's C minor serenade. The Wind Soloists of the Chamber Orchestra of Europe also warmly acknowledge the generosity of the Sainsbury Family Charitable Trust, with whose support their ensemble was established.





Born in Glasgow, Scotland, oboist **Douglas Boyd** (top left) studied with Janet Craxton at the Royal Academy of Music in London, where he is now a professor, and with Maurice Bourgue in Paris. He was one of the founders of the Chamber Orchestra of Europe and has been its principal oboist and a leading member of the Wind Soloists since its inception. Mr. Boyd now enjoys an international career, also performing with numerous other orchestras, playing chamber music with distinguished colleagues, and participating regularly in major international festivals. Mr. Boyd has recently developed a parallel career as a conductor, having made his professional debut with the Scottish Chamber Orchestra, with which he already had a long-standing relationship as soloist. A member of the Chamber Orchestra of Europe since 1995, clarinetist **Lynsey Marsh** studied at Chetham's School of Music and Churchill College, Cambridge University, then did post-graduate work at the Guildhall School of Music. In 1992 she was a wind finalist in the Tunbridge Wells International Young Concert Artists Competition. During a year spent in Paris studying with Pascal Moragues she continued to play principal clarinet in the European Union Youth Orchestra and was soloist in the Mozart Clarinet Concerto with Vladimir Ashkenazy. She has broadcast on Radio 3 as a chamber musician and is a member of the Marais Ensemble wind quintet with piano. Born in Orange, Australia, bassoonist **Matthew Wilkie** studied at the Queensland Conservatorium in Brisbane, then settled in Hanover, West Germany, to continue his studies with Klaus Thunemann. In Germany he appeared as soloist with a number of orchestras; in Geneva he won second prize in the International Music Competition, performing the Mozart Bassoon Concerto with the Orchestre de la Suisse Romande. Mr. Wilkie joined the Chamber Orchestra of Europe in 1986 as its principal bassoon. In 1998 he took up a teaching position at the Hochschule für Musik und Darstellende Kunst in Frankfurt. Horn player **Richard Watkins** (bottom left) was principal horn of the Philharmonia Orchestra from 1985 to 1996, relinquishing that position to devote more time to his solo career. He has recently been appointed a member of the Nash Ensemble. Mr. Watkins is closely associated with the promotion of contemporary music for the horn; Sir Peter Maxwell Davies wrote *Sea Eagle* for him in 1983, and he gave the world premiere of David Matthews's *Capriccio* in a Wigmore Hall concert marking the seventieth anniversary of Dennis Brain's birth. In great demand for master classes, he is visiting professor of horn at the Royal College of Music in London and holds the Dennis Brain Chair of Horn Playing at the Royal Academy of Music, where he was made a Fellow in 1992.





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Prelude Concert

Florence Gould Auditorium, Seiji Ozawa Hall
Friday, July 31, at 6

ROBERT SHEENA and CHIKAO INOMATA, oboes
THOMAS MARTIN and CRAIG NORDSTROM, clarinets
RICHARD SEBRING and DANIEL KATZEN, horns
RICHARD SVOBODA and ROLAND SMALL, bassoons
DOUGLAS YEO, serpent

HAYDN — Three Military Marches, Hob. VIII: 1,2,3
- Derbyshire March No. 1
- Derbyshire March No. 2
- March for the Prince of Wales

HUMMEL — Partita in E-flat
- Allegro con spirito
- Andante più tosto Allegretto
- Vivace assai

BEETHOVEN — Allegretto (second movement) from Symphony No. 7 in A

KROMMER — *Harmonie* in E-flat, Opus 79
- Allegro
- Menuetto
- Andante allegretto
- Allegro assai

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Notes

We are so aware of the Classical era as the time in which the symphony (based in the string family) and the string quartet rose to prominence—thanks, especially, to the inexhaustible invention of Haydn—that we often overlook the prominence of wind instruments, and wind-based ensembles, in that same period. Yet surely more people heard wind-ensemble music, and heard it more frequently, than heard either symphonies or string quartets. First of all, it was an age of armies and wars, and no army moved anywhere—or even sat in camp—without its own wind band, partly for entertainment, largely for the more practical purpose of actually moving units of men efficiently and together, whether in ceremonial parades or onto the

field of combat. And even in the cities, far from military headquarters, the air was filled with the music of winds for serenades and dances. This was especially the case for performances out of doors, since violins and other members of the string family are notoriously prone to going out of tune or being damaged by inclement weather, while the wind instruments can keep playing on. Moreover, the sounds of a wind ensemble would carry much farther in the open air than the sounds of massed strings.

In German-speaking countries, the wind ensemble was normally called a "*Harmonie*"—probably because these were the instruments that, when employed in a symphony orchestra, most often sustained the chords, the "harmony" in a piece, while the violins, violas, and cellos played the figurative music that constituted the thematic material. Many households of the lesser aristocracy employed their own *Harmonie* bands, which were cheaper to support than a full orchestra, but which nonetheless offered a wide range of possible musical entertainment —especially because many of the favorite works of the day, including entire operas, were arranged for an octet (or so) of wind instruments to serve precisely the purpose of household entertainment among the wealthy. Operagoers are familiar with this kind of music-making from a scene near the end of Mozart's *Don Giovanni*, in which the Don is dining alone at home and listening to his house band play excerpts from the latest operas.

For the present program, the ensemble consists of two each of oboes, clarinets, horns, and bassoons, plus serpent. Three of the four pieces call for this particular ensemble. In the case of the Beethoven, contrabassoon was called for, but enterprising musicians would use whatever bass wind instrument was available, including the serpent (in this performance, a rare contrabass serpent). Named for the instrument's shape, the serpent was invented as long ago as 1590, and it was called for by composers until the middle of the nineteenth century; among the later works to ask for it—though modern orchestras rarely oblige—are Berlioz's *Symphonie fantastique*, Wagner's *Rienzi*, and Mendelssohn's *Calm Sea and Prosperous Voyage*.

The history of march compositions for wind ensemble goes back at least to the early seventeenth century. As for the contributions of **Franz Joseph Haydn** (1732-1809) to the repertoire, we have a story, evidently recounted by Haydn to his friend Dies (who published it after the composer's death), about a visit from an officer soon after Haydn's arrival in London with the request that he compose two military marches. Haydn insisted that he was too busy finishing his opera *Orfeo* and that, in any case, he could only write when he felt inspired—and who could tell when such inspiration might come? The officer casually began to jingle the guineas in his pocket and to play with them. Haydn had, after all, come to London to make a good income among a music-mad populace. When the officer offered the regal sum of fifty guineas for two marches to be delivered within a fortnight, Haydn discovered that the source of inspiration was flowing after all. When the officer returned, Haydn played through the first march. No response. He played it again, but the officer apparently did not react. At the end of the playing, though, he stood up, took the first march, gave Haydn the full fee and was about to leave. The astonished composer said, "But you have not heard the second march!" The officer replied that it could not possibly be better than the first one, which he took with him, noting that the next day he was leaving for America.

Evidently the two marches Haydn composed for this officer are the two known as the Derbyshire Marches. Both are quite brief, because the members of the band did not play the works actually used for marching from the printed or manuscript music; they had to memorize everything! The third march to be performed here, written for the Prince of Wales about 1795, is more elaborate, evidently intended for a ceremonial use where the players would have had music at hand.

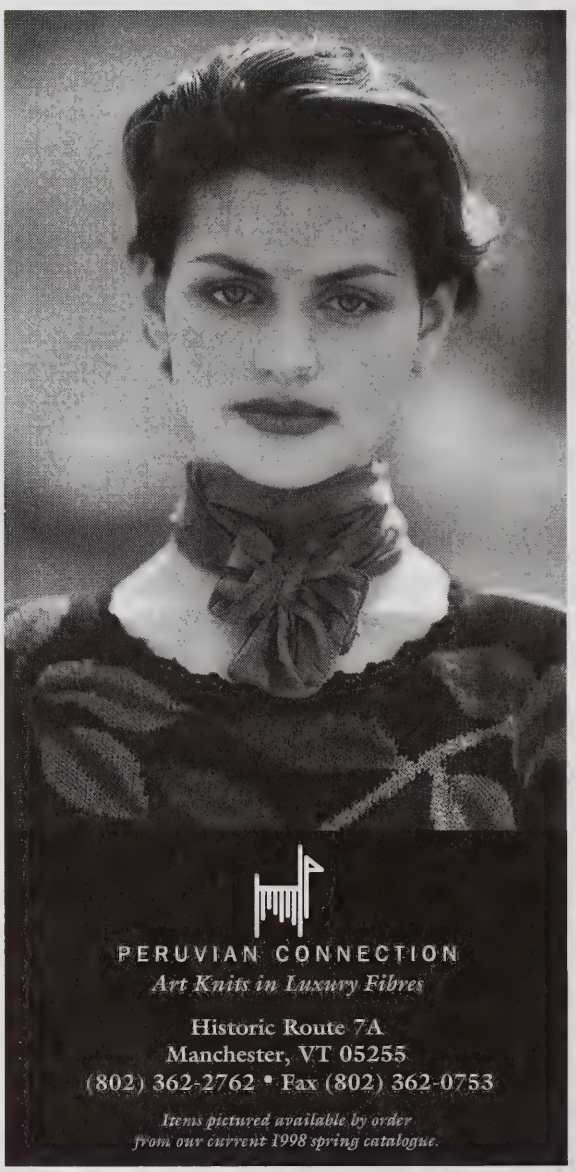
Johann Nepomuk Hummel (1778-1837) is remembered today largely by trumpet players, who still perform his famous concerto (the only trumpet concerto from the Classical era that rivals Haydn's in popularity). But this Austrian composer was a multi-faceted musician who began as a child prodigy on the violin and piano, became a pupil of Mozart's, and enjoyed a successful early career as a child virtuoso. He settled in Vienna soon after Beethoven arrived there and followed Haydn as the Kapellmeister to the Esterházy family. Eventually Beethoven and Hummel, originally close friends, grew apart, owing to the stylistic gulf between them. From 1818 on, Hummel was centered in Weimar, though with plenty of time for concert tours. He completed his Partita in E-flat in Vienna on October 27, 1803, shortly before taking up his appointment with Prince Esterházy.

As mentioned above, it was extremely common for *Harmonie* arrangements to be made of the latest music, including operas and symphonies, in the decades surrounding 1800. Both Mozart and Beethoven wrote works for wind ensemble. Mozart, indeed, produced a complete

Harmonie version of *The Abduction from the Seraglio* in great haste so that he could beat out other potential arrangements and earn the profit from the sales himself (there was no copyright protection at the time). In 1816 **Ludwig van Beethoven** (1770-1827) published several versions of his Seventh and Eighth symphonies—full score, individual orchestral parts, and versions for *Harmonie*, string quartet, piano trio, four-hands piano, and piano solo. We do not know who was actually responsible for these arrangements, but it is clear that Beethoven at least approved of them. The slow movement of the Seventh Symphony, which immediately became one of the most popular movements Beethoven ever wrote, is particularly well-suited to this kind of arrangement.

Czech-born **Franz Krommer** (1759-1831) spent his adult life in Vienna, where he was one of the most successful of his many compatriots there. In his own day he was regarded as a serious rival to Beethoven in the composition of string quartets—which comes as a surprise to us, who have probably never heard a Krommer quartet! Today Krommer is most highly regarded for his music for winds, encompassing concertos and *Harmonie* music, including no fewer than thirteen nonets for this kind of wind ensemble. The *Harmonie* in E-flat, Opus 79, was evidently composed early on, perhaps in the early 1790s, before Krommer settled in Vienna, but was published in a collection in Paris in the 1820s, suggesting the wide range of interest in this music across Europe.

—Steven Ledbetter



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ARTISTS

Robert Sheena joined the Boston Symphony as its English horn player in May 1994, at the start of that year's Boston Pops season. Mr. Sheena received his bachelor of music degree from the University of California at Berkeley and his master of music degree from Northwestern University School of Music. From 1991 to 1994 he was principal English horn and assistant principal oboe of the San Antonio Symphony. Prior to that he was principal English horn and assistant principal oboe from 1987 to 1991 with the Hong Kong Philharmonic, and English horn and oboe player from 1984 to 1987 with the Civic Orchestra of Chicago. In January 1993 he was the only American among fourteen players invited to audition for the Berlin Philharmonic's principal English horn position. A 1984 Tanglewood Music Center Fellow, his principal teachers included English horn player Grover Schiltz and principal oboe Ray Still of the Chicago Symphony, and principal oboe John Mack of the Cleveland Orchestra.

Born in Tokyo, oboist **Chikao Inomata** graduated from the Toho Gakuen School of Music with a B.A. and graduate diploma, played principal oboe with the Tokyo Artist Chamber Orchestra for four years, and later studied at the New England Conservatory of Music. He now performs in the Boston area and in New York and has played with the Boston Symphony Orchestra and the Boston Pops since 1995, including tours with the BSO of North America and Europe. In the Boston area, Mr. Inomata also performs with the Pro Arte Orchestra and the Boston Modern Orchestra.

Thomas Martin joined the Boston Symphony Orchestra in the fall of 1984 as second clarinet and is now the BSO's associate principal clarinet and E-flat clarinetist. He is also principal clarinet of the Boston Pops Orchestra. Before joining the Boston Symphony he was principal clarinet of the Alabama Symphony Orchestra. Born in Oshkosh, Wisconsin, Mr. Martin graduated from the Eastman School of Music, where he was a student of Stanley Hasty and former BSO clarinetist Peter Hadcock. He also participated in master classes with Guy Deplus of the Paris Conservatory. Mr. Martin performs frequently as a recitalist and chamber musician and has been heard on "Morning Pro Musica" on WGBH radio. He has also appeared in the Supper Concerts series at Symphony Hall, in the Friday Preludes at Tanglewood, at the Longy School of Music, and at the Gardner Museum.

Born in Denver, Colorado, **Craig Nordstrom** became the Boston Symphony Orchestra's bass clarinetist in 1979. Mr. Nordstrom is a graduate of Northwestern University, where he was a student of Jerome Stowell. During his years at Northwestern he was a member of the Chicago Civic Orchestra and the Colorado Philharmonic. Following graduation he was a member of the United States Marine Band in Washington, D.C. While in Washington, Mr. Nordstrom earned his master of music degree from the Catholic University of America. Before joining the Boston Symphony, he was bass clarinetist in the Vancouver Symphony and the Cincinnati Symphony, and was a participant in the Grand Teton Music Festival. Mr. Nordstrom has performed with the Boston Symphony Chamber Players and on the Supper Concerts series at Symphony Hall.

Richard Sebring is associate principal horn of the Boston Symphony Orchestra and principal horn of the Boston Pops Orchestra. Born and raised in Concord, Massachusetts, Mr. Sebring studied at Indiana University and then at the New England Conservatory of Music, where his teacher was Thomas Newell. In 1979 he graduated from the University of Washington, where he studied with J. Christopher Leuba. In the summer of 1979 he was a fellowship student at the Tanglewood Music Center. After a year as a professional freelance horn player in Boston, Mr. Sebring became principal horn of the Rochester Philharmonic for the 1980-81 season. He joined the Boston Symphony Orchestra in 1981 as third horn; since 1982 he has been the BSO's associate principal horn and principal horn of the Boston Pops Orchestra. Mr. Sebring has been soloist with the Boston Symphony Orchestra in Boston, at Tanglewood, and on tour; he has also been soloist with the Boston Pops Orchestra. A faculty member at the New England Conservatory of Music, he has also performed with Collage New Music and Musica Viva.

Daniel Katzen is second horn of the Boston Symphony Orchestra. A faculty member at the Boston University School for the Arts and the New England Conservatory of Music, Mr. Katzen has given recitals in Chicago, Los Angeles, at Carnegie Recital Hall in New York, and at Jor-

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dan Hall in Boston, where he made his solo recital debut in 1984. He has also performed as horn soloist with the Boston Symphony Orchestra, the Boston Pops Orchestra, the New England Conservatory Orchestra, and the North Shore Philharmonic. Before joining the BSO at the beginning of the 1979 Pops season, Mr. Katzen was fourth horn with the San Diego Symphony and second horn with the Grant Park Symphony in Chicago. Born in Rochester, New York, Mr. Katzen began playing the piano when he was two and cello when he was nine. Two years later he took up the horn at the Eastman School of Music Preparatory Department with Milan Yancich. After graduating "with honors," Mr. Katzen attended Indiana University School of Music, where his teachers were Michael Höltzel and Philip Farkas; the course of study included a year at the Mozarteum Academy in Salzburg, Austria. After earning his bachelor of music degree and graduating "with distinction," he did post-graduate work at Northwestern University, where he studied with Dale Clevenger.

Richard Svoboda has been principal bassoonist of the Boston Symphony Orchestra and a member of the Boston Symphony Chamber Players since 1989. Currently on the faculties of the New England Conservatory of Music, Boston University, and the Tanglewood Music Center, he has also taught at the Grand Teton Orchestral Seminar and the Popkin-Glickman Bassoon Camp, and has given master classes in the United States, Japan, and Brazil. Prior to his Boston Symphony appointment he performed as principal bassoon of the Jacksonville Symphony and studied with William Winstead, George Berry, and Gary Echols. He is a graduate with high distinction of the University of Nebraska, where he received a degree in music education. Mr. Svoboda made his first BSO appearances as a concerto soloist with performances of the Weber Bassoon Concerto in October 1995, BSO audiences having previously heard him in Haydn's *Concertante* in B-flat for violin, cello, oboe, and bassoon at Symphony Hall and at Tanglewood.

Bassoonist **Roland Small** grew up in Dayton, Ohio, began his musical training when he was nine, and continued his studies at Indiana University; he also studied privately with Leo Reines, Roy Houser, Ralph Lorr, and Sol Schoenbach. After holding positions with the Dallas Symphony, the National Symphony Orchestra, the Portland (Oregon) Symphony, and the Yomiuri Orchestra of Tokyo, he began an eight-year tenure with the Vancouver Symphony in 1967, then joined the Boston Symphony Orchestra in 1975. A student at the Tanglewood Music Center in 1952, Mr. Small participated at the summer festivals under Rudolf Serkin's direction in Marlboro, Vermont, from 1956 to 1962.

BSO bass trombonist **Douglas Yeo** has been called "the major public defender of the serpent." Since joining the BSO in 1985 as bass trombonist, he has steadily added other instruments to his performing palette, including bass trumpet, which he first played during BSO performances of Strauss's *Elektra* in 1988, and that most exotic of wind instruments, the serpent, in 1994, for performances of Berlioz's *Messe solenelle* in Boston, New York, and Tokyo. He has also played the serpent as recital soloist and with orchestra, including performances of Simon Proctor's Concerto for Serpent with the Boston Pops Orchestra and the Boston Classical Orchestra. In April of this year he lectured at the Boston Museum of Fine Arts on the serpent; photographs of that event may be seen on his award-winning web site at <www.yeodoug.com>. Mr. Yeo performs on three serpents: an 1801 church serpent by Baudouin (pearwood, two keys, Paris), a 1996 church serpent by the Christopher Monk Workshop (walnut, London), and the 1990 contrabass "anaconda" serpent, "George," by Christopher Monk (sycamore, Churt), which was commissioned by the late Philip Palmer and his wife Connie and has been graciously loaned by Mrs. Palmer for this performance. Mr. Yeo has released two solo CDs—"Proclamation" and "Take 1"—to critical acclaim, and has also been known to play harmonica in a rock band.

Bernstein at Fourscore:
Celebrating the 80th Anniversary of Leonard Bernstein's Birth



Leonard Bernstein would have turned eighty this summer on August 25th. Ten years ago, the Boston Symphony Orchestra and the Tanglewood Music Center staged "Bernstein at 70!," a weeklong celebration of Bernstein's (then) seventy years. This was planned, at Bernstein's request, in support of the Tanglewood Music Center, where, in 1940, his career can truly be said to have begun. The 1988 "Bernstein week" began with a gala four-hour concert featuring tributes and music from many of his collaborators, and continued with three further days of festivity, including a special concert of the Tanglewood Music Center Orchestra concluding with the finale of Mahler's *Resurrection* Symphony; *A Bernstein Birthday Bouquet*, a set of orchestral variations by eight composers on the song "New York, New York" from *On the Town* (sometimes with "Happy birthday" subtly interwoven); a rare staged performance of *Mass* by the Opera Theater of the Indiana University School of Music, and a Bernstein/BSO performance of Tchaikovsky's Fifth Symphony broadcast live to Europe along with taped highlights of the gala concert several nights earlier, which also served as the basis for an Emmy-winning PBS telecast.

No musician in American history had ever had such a birthday celebration. But then, no musician in American history touched so many people at so many levels of musical experience, from the child watching a televised concert for the first time or learning about some aspect of music through Bernstein's "Young People's Concerts" to the professional performer of the highest international status. The events of 1988 were designed to celebrate Leonard Bernstein's contributions as composer, conductor, teacher and mentor, recording artist, media personality, and visionary.

Who would have guessed that the span of Leonard Bernstein's life would have but two more years to run after the Biblically-allotted threescore and ten, which he himself evoked on that special occasion? Among other things, future plans included a European tour with the Tanglewood Music Center Orchestra celebrating the TMC's fiftieth anniversary—the first time ever that the TMCO would have performed outside of Tanglewood. This was set to take place immediately after the 1990 Tanglewood season and would have introduced to European audiences not only the orchestra but the very idea of Tanglewood, as well as several young conductors and a young American composer, Randall Woolf. But it was not to be. All through the rehearsal period for his last concert with the TMC Orchestra, Bernstein put a brave

face on the discomfort, the pain, the difficulty posed by his weakened physical condition; he spoke enthusiastically about how the orchestra and Woolf's new piece would be received in Europe. But his last concert with the Boston Symphony, on August 19, 1990, proved to be his last ever. When he left the stage, it was clear that he was too ill to undertake the rigors of a tour that was scheduled to start immediately. He announced his retirement from conducting but insisted that, after recovering his strength, he would spend the rest of his life composing and teaching.

Even then, few people guessed how serious his condition was. Less than two months later, the world was shocked to learn of the death of the most famous of all American musicians, a figure who could be as exasperating as he was inspiring, this man who had lived three or four lives simultaneously for so long that it seemed as if he was entwined into the very core of American music—on the concert stage, in the theater, in recordings, and on television.

Now eight more years have passed. Were Bernstein alive today, 1998 would almost certainly have seen another Tanglewood gala, perhaps featuring works he had hoped to compose in his retirement from conducting. Another generation of young conductors would have survived the harrowing yet stimulating experience of trying to project their musical ideas to an orchestra (or to a pair of pianists playing an orchestral score) in conducting classes under his stern but benevolent eye. Of course, none of that could happen. But Tanglewood cannot forget Leonard Bernstein. Not only is a whole recent addition to the property—the area where the work of the Tanglewood Music Center is focused—named the Leonard Bernstein Campus, but his music has continued to be heard here every summer in continuing recognition of the fact that, from Tanglewood's very first class in the summer of 1940, Bernstein encapsulated the experience of Tanglewood, and he continued to remind everyone he met here of the ideals of Serge Koussevitzky that had brought the Tanglewood Music Center into being. To the very end he called upon us all to reaffirm the power of those ideals and their importance in our world, just as Koussevitzky had done in his very first address to the incoming Tanglewood class at a time of growing world crisis, the summer of 1940.

Bernstein's work is so varied and so wide-ranging that no single performing entity can hope to do justice to it all. But for a symphony orchestra, the obvious way to commemorate his life is through performance of his major concert works, and by bringing together musicians and even audience members who have felt his influence, worked with him, or been inspired by him. To that end, this week's concerts include BSO performances of his own First and Second symphonies; works strongly associated with him, like Beethoven's *Leonore* Overture No. 3 and Stravinsky's *Rite of Spring*; Beethoven's Seventh Symphony, the very last work he conducted, in that 1990 Tanglewood concert with the orchestra; and, as part of the Tanglewood Music Center Orchestra's annual Leonard Bernstein Memorial Concert, a performance of *Songfest*, his far-reaching tribute to the American Bicentennial, featuring a number of singers who had the great fortune to work with him directly. Sunday afternoon's soloist is pianist André Watts, who at sixteen was introduced to America in one of Bernstein's televised "Young People's Concerts" with the New York Philharmonic. And all of this week's conductors have certainly felt Bernstein's influence right here at Tanglewood as well as elsewhere. The more we recede in time from the period when he was here to inspire us, the more we realize how much he will remain a permanent part of our musical lives.





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BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Friday, July 31, at 8:30

ROBERT SPANO conducting

Marking the 80th Anniversary of Leonard Bernstein's Birth (see page 20)

BERNSTEIN — *The Age of Anxiety*, Symphony No. 2
for piano and orchestra
(after W.H. Auden's poem)

Part I
The Prologue (Lento moderato)
The Seven Ages (Variations 1-7)
The Seven Stages (Variations 8-14)

Part II
The Dirge (Largo)
The Masque (Extremely fast)
The Epilogue (Adagio—Andante—Con moto)

JOHN BROWNING, piano

INTERMISSION

BEETHOVEN — Symphony No. 7 in A, Opus 92
Poco sostenuto—Vivace
Allegretto
Presto
Allegro con brio

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

John Browning plays the Steinway piano.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

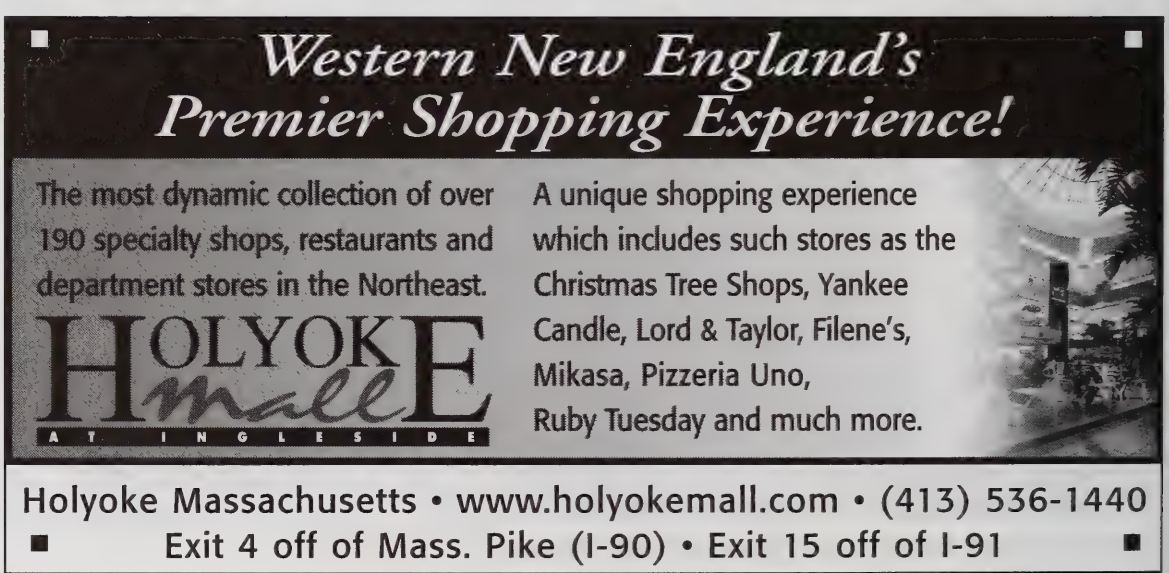
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NOTES

Leonard Bernstein
The Age of Anxiety, Symphony No. 2 for piano and orchestra
(after W.H. Auden's poem)

Leonard Bernstein was born in Lawrence, Massachusetts, on August 25, 1918, and died in New York on October 14, 1990. He composed The Age of Anxiety *during a busy period of travels as guest conductor in 1948-49, completing the draft of the score on February 9, 1949, and the full score on March 20. He revised the score—particularly the close of the work—in 1965; it is the revised version that will be performed here. Serge Koussevitzky led the Boston Symphony Orchestra in the first performances on April 8 and 9, 1949, followed by a "Tanglewood on Parade" performance that August 12, all with the composer at the piano. Seiji Ozawa has led all of the orchestra's subsequent performances: in January and February 1968 with pianist Yuki Takahashi; in memory of the composer on August 16, 1991, at Tanglewood, followed by tour performances in Athens, Salzburg, and Paris, with pianist Benjamin Pasternack; and then during the 1992-93 season also with Pasternack, including performances in Boston, South America, Carnegie Hall, and Washington, D.C. The most recent Tanglewood performance was given on July 24, 1993, with Ozawa, Pasternack, and the Tanglewood Music Center Orchestra, as part of that summer's Leonard Bernstein Memorial Concert. In addition to the solo piano, the score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, snare drum, bass drum, tenor drum, tam-tam, cymbal, temple blocks, triangle, glockenspiel, xylophone, celesta, harp (two if possible), pianino (in the orchestra), and strings.*

Between July 1944 and November 1946, W.H. Auden wrote an extended poem (in print it runs eight pages) entitled *The Age of Anxiety*, subtitled "A Baroque eclogue." In it, three men and a woman—Quant, Malin, Emble, and Rosetta—meet in a New York bar, where each has come to find a cure for boredom, loneliness, lack of purpose—or, if not a cure, a means of forgetting them. The poem follows their thoughts and their conversation—with interruptions from radio broadcasts of war news and commercial messages—through a long night, first in the bar itself, then moving to Rosetta's apartment, where the party continues, though the four individual participants become more and more isolated, even as they seek to end their rootlessness, through the attempt to find or accept a new faith. Finally, at dawn, Rosetta finds Emble passed out on her bed, while Quant and Malin say their goodbyes in the light of dawn on the streets and promptly forget one another's existence. The very title of Auden's poem has become an emblem to describe mid-twentieth-century life.



Leonard Bernstein was clearly taken with Auden's poem, which provides not only a title for this Symphony No. 2, but what must be called its plot. The published score contains an extended note in which the composer describes his astonishment at realizing, after the fact, how closely the music echoed the poem, which had been intended as no more than a general guide to its structure and expression. Long after completing the work, he claimed to have found details intended as purely musical gestures that were also unconscious references to the poem. Yet a detailed connection between poem and symphony may be a stumbling block for listeners. Certainly most composers who have written a programmatic description of their music have found that, ultimately, it gets in the way of the music. Though Bernstein retained his elaborate description in the revised score, he chose to rewrite the ending in a way that makes musical sense while breaking away from the letter of Auden's text. Throughout the work there is an elaborate solo piano part that makes the symphony a kind of piano concerto. In the original version, the piano was silent in the last section except for a single final chord. Bernstein had conceived this ending as the "phony faith" that the characters sought out; the pianist was to remain aloof from that self-serving search, except for "a final chord of affirmation at the end."

But the more he considered his composition as a work of music rather than as the expression of a poem, Bernstein came to realize that the ending simply didn't work. In a concerto-like piece, the piano's natural function is to have a dialogue, to set up a contrast, with the orchestra. So the program went out the window in recognition of the musical requirements.

Despite this significant change of heart, Bernstein has effectively projected much of the poetic "narrative" of *The Age of Anxiety* in musical terms. The first half of the score, after a prologue, consists of two sets of seven variations each, corresponding to Auden's "Seven Ages" and "Seven Stages." These never take a simple theme as the basis of the variations; they consist, rather, of fourteen brief, contrasting sections, each of which grows out of some idea in the preceding passage and generates another idea that will lead to the next section.

Not surprisingly, the rhythm and melodic character of many of these ideas are closely related to the sounds of '40s swing and jazz, precisely the sounds that would have been heard on the radio in the bar where the four characters congregate and would best symbolize the spirit of the age. In addition, they mirror the nervous and hectic pace of modern urban life. There is, however, a striking exception at Variation VIII, the first of the "Seven Stages," where the poem speaks of remoteness and hints of distant times and places. Here Bernstein casts the section in a broad 3/2 with a flowing melody in quarters and eighths over a stately bass line moving in half-notes. One can



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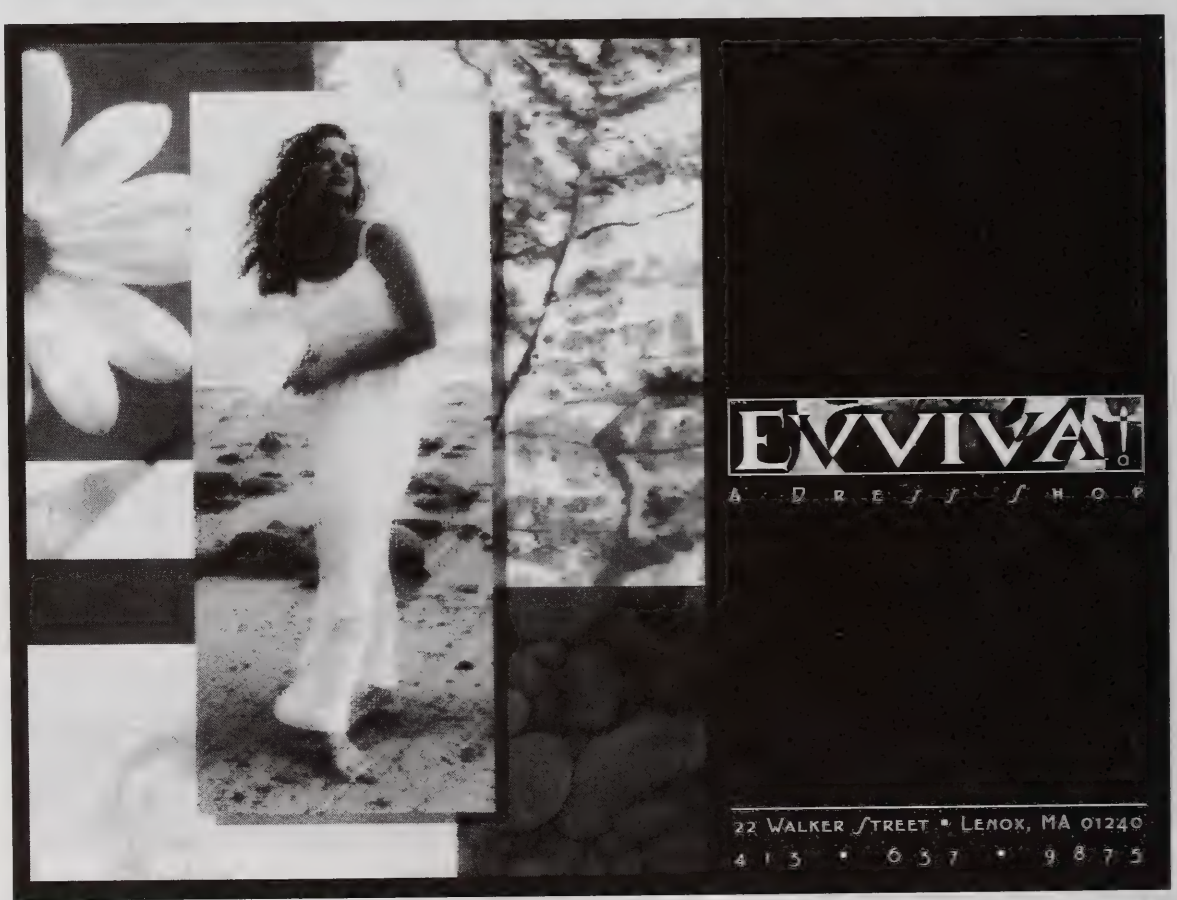
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scarcely avoid hearing in this passage the echo of a "remote" dance style from a distant time and place, the Baroque sarabande.

The second part of the score, dealing with the four characters' departure from the bar and their increasingly pointless and empty party at Rosetta's place, combines elements of a twelve-tone row (from which evolves the theme of the Dirge), hectic and varied jazz figures in different moods (*The Masque*), and the final breaking-up of the party at dawn in a renewed search for positive values.

—Steven Ledbetter

Ludwig van Beethoven
Symphony No. 7 in A, Opus 92

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna, Austria, on March 26, 1827. He began composing the Symphony No. 7 in the fall of 1811, completed it in the spring of 1812, and led the first public performance on December 8, 1813 in Vienna. The first American performance was given by Ureli Corelli Hill with the New York Philharmonic Society on November 18, 1843. Georg Henschel led the first Boston Symphony performance of this symphony in February 1882, during the orchestra's inaugural season. The Boston Symphony Orchestra gave its first Berkshire Festival performance on August 13, 1936, under Serge Koussevitzky. Christoph Eschenbach led the BSO's most recent Tanglewood performance on August 18, 1996. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

The first performance of the Seventh Symphony, which took place in Vienna on December 8, 1813, at a charity concert which also included the premiere of *Wellington's Victory in the Battle of Vittoria*, Opus 91, was one of the most splendid successes of Beethoven's life. The concert was repeated four days later, at the same benefit prices, and raised a large sum of money for the aid of Austrian and Bavarian troops wounded at the Battle of Hanau. More important from the musical point of view, it marked the real arrival of popular recognition that Beethoven was the greatest living composer. To tell the truth, it was probably the potboiler *Wellington's Victory*, which concluded the program, that spurred most of the enthusiasm. Wellington, after all, was allied with the Austrians in opposing Napoleon, and a certain degree of patriotic fervor infected

A Message to Our Patrons

This summer, following upon our initial experiments last year, Tanglewood is continuing to explore the use of large-screen video projections from the stage to screens positioned on the rear colonnade of the Koussevitzky Music Shed and this year in the rear of the Shed, as a means of enhancing the Tanglewood concert experience for our patrons. The screens are being used this summer for the July 31 Boston Symphony concert, the Leonard Bernstein Memorial Concert on August 1, Tanglewood on Parade on August 4, and the BSO concerts of August 7 and 8. Please note that this is still being done on an experimental basis, and is being examined not only with regard to the technology, but also with regard to cost implications. Surveys will be distributed to members of the audience on some of these evenings; we appreciate hearing from you as we continue to experiment with the use of these screens. The surveys may be returned by dropping them in the designated boxes as you exit the grounds, or by handing them to one of our volunteer collectors. Thank you very much for your assistance; we value your input.

the proceedings; moreover the piece was simply calculated to appeal to a broad general audience more certainly than the lengthy abstract symphony that had opened the concert. Beethoven, of course, knew that the symphony was the greater work. He called it, in fact, "one of my most excellent works" when writing to Johann Peter Salomon (for whom Haydn had written his symphonies 93-101), asking him to use his good offices with a London publisher to sell a group of his works there. And because of the special popularity of *Wellington's Victory* (a popularity that was even more likely in England than in Vienna), Beethoven adjusted his prices accordingly: a London publisher would have the "grand symphony" (the Seventh) for thirty ducats, but the *Battle Symphony* would cost eighty! Those fees do not in any way reflect Beethoven's view (or ours) of the relative merits of the two works; he was simply asking what he thought the market would bear.

The new symphony contained difficulties that the violin section declared unperformable during rehearsals; Beethoven persuaded the players to take the music home and practice overnight. The rehearsal the next day went excellently. The composer Ludwig Spohr, who was playing in the violin section for that performance, has left in his memoirs a description of Beethoven's conducting during the rehearsal—a remarkable enough feat since Beethoven's hearing was by now seriously impaired:

> Beethoven had accustomed himself to indicate expression by all manner of singular body movements. So often as a *sforzando* occurred, he tore his arms, which he had previously crossed upon his breasts, with great vehemence asunder. At *piano* he crouched down lower and lower as he desired the degree of softness. If a crescendo then entered he gradually rose again and at the entrance of the *forte* jumped into the air. Sometimes, too, he unconsciously shouted to strengthen the *forte.*

Spohr realized that Beethoven could no longer hear the quiet passages in his own music. At one point during the rehearsal, Beethoven conducted through a *pianissimo* hold and got several measures ahead of the orchestra without knowing it.

> [He] jumped into the air at the point where according to his calculation the *forte* ought to begin. When this did not follow his movement he looked about in a startled way, stared at the orchestra to see it still playing *pianissimo* and found his bearings only when the long-expected *forte* came and was visible to him. Fortunately this comical incident did not take place at the performance.

The extraordinary energy of the Seventh Symphony has generated many interpretations from the critics, among the most famous of which is Wagner's description, "Apotheosis of the Dance." The air of festive jubilation was certainly linked by the first audiences with the victory over Napoleon, but many later writers have spoken of "a


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bacchic orgy" or "the upsurge of a powerful dionysiac impulse." Even for a composer to whom rhythm is so important a factor in his work, the rhythmic vehemence of this symphony, in all four movements, is striking. At the same time, Beethoven was beginning to exploit far-ranging harmonic schemes as the framework for his musical architecture. If the Sixth Symphony had been elaborated from the simplest and most immediate harmonic relations—subdominant and dominant—the Seventh draws on more distant keys, borrowed from the scale of the minor mode. The very opening, the most spacious slow introduction that Beethoven ever wrote, moves from the home key of A major through C major and F major, both closely related to A minor, before returning to A for the beginning of the Vivace. That introduction, far more than being simply a neutral foyer serving as an entry to the house, summarizes the architecture of the entire building: A, C, and F are the harmonic poles around which the symphony is built. Nowhere, not even in the opening movement of the Fifth, does Beethoven stick so single-mindedly to one rhythmic pattern as in the Vivace of the Seventh. It skips along as rhythmic surface or background throughout.

The slow movement was a sensation from the beginning; it had to be encored at the first two benefit concerts, and during the nineteenth century it was also frequently used, especially in Paris, as a substitute for the slow movement of the Second Symphony. The dark opening, stating the accompaniment to the entire march theme before the melody itself appears; the hypnotic repetition of a quarter-note and two eighths; the alternation between major and minor, between strings and winds; the original fusion of march, rondo, and variation forms—all these contribute to the fascination of this movement. The Presto of the third movement is a headlong rush, broken only slightly by the somewhat slower contrasting Trio. Beethoven brings the Trio around twice and hints that it might come for yet a third time (necessitating still one more round of scherzo) before dispelling our qualms with a few sharp closing chords. The closing Allegro con brio brings the symphony to its last and highest pitch of jubilation.

—S.L.

ARTISTS

Robert Spano



Now in his second season as music director of the Brooklyn Philharmonic Orchestra, Robert Spano has conducted nearly every major North American orchestra, including the Boston Symphony Orchestra, Chicago Symphony Orchestra, Cleveland Orchestra, Los Angeles Philharmonic, National Symphony Orchestra, and Philadelphia Orchestra. He has also conducted orchestras and opera companies throughout Europe and Asia, including the Frankfurt Radio Orchestra, Orchestra of The Hague, Helsinki Philharmonic, Tokyo's New Japan Philharmonic, the Royal Opera at Covent Garden, the Tonhalle Orchestra of Zurich, and Welsh National Opera. He appears regularly at the Aspen Music Festival and is on the faculty of the Tanglewood Music Center, where he led the TMC Orchestra's Leonard Bernstein Memorial Concert in 1996 and 1997, and where he becomes head of the Conducting Fellowship Program next summer. Mr. Spano's engagements in the 1997-98 season included debut appearances with Chicago Lyric Opera, Houston Grand Opera, Santa Fe Opera, the San Francisco Symphony, the Ensemble InterContemporain in Paris, and the Orchestra Filarmonica della Scala in Milan. In keeping with his commitment to music education, he also appears frequently at schools throughout the country. This season, his master classes and concert appearances included visits to the Curtis Institute, the Manhattan School of Music, the Juilliard School, and the Oberlin Conservatory of Music, where he has been on the faculty since 1989. Also an accomplished pianist, Mr. Spano performs chamber music concerts with many of his colleagues from the Brooklyn Philharmonic, Boston Symphony, and Oberlin Conservatory. Born in Conneaut, Ohio, and raised in Elkhart, Indiana, Robert Spano grew up in a musical family playing flute, violin, and piano, and composing. He is a graduate of the Oberlin Conservatory of Music, where he studied conducting with

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Robert Baustian. He continued his studies at the Curtis Institute of Music with the late Max Rudolf. Mr. Spano was appointed assistant conductor of the Boston Symphony Orchestra by Seiji Ozawa in 1990, holding that post until the end of the 1993 Tanglewood season; he made his critically acclaimed BSO debut leading subscription concerts in February 1991 and made his first Tanglewood appearance with the orchestra in July 1992. In 1994 he received the prestigious Seaver/National Endowment for the Arts Conductor Award. Mr. Spano's most recent appearances with the BSO were at Tanglewood last August and at Symphony Hall this past April.

John Browning



The American pianist John Browning has consistently impressed audiences and critics during a career spanning more than four decades; he remains the only American pianist of his generation actively performing and recording. Mr. Browning continues to perform with top orchestras throughout the world, including the Royal Concertgebouw Orchestra of Amsterdam, the London Philharmonic, the London Symphony, and the Scottish National Symphony. He has toured the Soviet Union on four occasions and has concertized in Japan, South America, Africa, and New Zealand. In the United States he appears regularly with the Boston Symphony, Chicago Symphony, Cleveland Orchestra, National Symphony, Philadelphia Orchestra, New York Philharmonic, Saint Louis Symphony, Pittsburgh Symphony, and Los Angeles Philharmonic. Chosen as soloist for the 1962 inaugural celebration of New York's Lincoln Center, he performed the world premiere performances of Samuel Barber's Pulitzer Prize-winning Piano Concerto with Erich Leinsdorf and the Boston Symphony Orchestra that year and first recorded the work in 1964 with George Szell and the Cleveland Orchestra. A new recording with Leonard Slatkin and the Saint Louis Symphony was released in 1991 on RCA Victor Red Seal, earning Mr. Browning his first Grammy Award, for "Best Instrumental Soloist With Orchestra," and a Grammy nomination for "Best Classical Album." In 1992 Mr. Browning began recording for MusicMasters; a 1993 disc of Barber's complete solo piano repertoire earned him a second Grammy, for "Best Classical Instrumental Soloist Without Orchestra." Mr. Browning's recording of Barber's complete songs with soprano Cheryl Studer and baritone Thomas Hampson was released by Deutsche Grammophon in 1994; this was named "Disc of the Month" in *CD Review*. An all-Scarlatti recording was issued in 1994, followed by a recording of two Mozart piano concertos with Julius Rudel and the Orchestra of St. Luke's. In January 1998 Mr. Browning's recording of Beethoven's Triple Concerto with violinist Pinchas Zukerman, cellist Ralph Kirshbaum, and Christoph Eschenbach conducting the London Symphony Orchestra was released on RCA Victor Red Seal to critical acclaim. A recording of Brahms chamber music with members of the St. Luke's Chamber Ensemble is due out this season on MusicMasters. Heard frequently at Tanglewood, Blossom, the Hollywood Bowl, Ravinia, and Saratoga, Mr. Browning is a favorite at American music festivals; he has appeared recently at the Caramoor Festival in New York, the Wolf Trap Festival in Washington, D.C., the Seattle International Music Festival, the St. Charles Art & Music Festival in Illinois, and with the Tokyo String Quartet at Lincoln Center's Mostly Mozart Festival. During 1998-99, Mr. Browning continues to appear in recital and with the leading orchestras throughout the United States, Canada, and Europe, including appearances with the Chicago Symphony and National Symphony, and in recital at Music Toronto. John Browning's career was launched in the mid-1950s: in three consecutive years he won the Steinway Centennial Award, the Leventritt Competition, and second prize in the Queen Elisabeth of Belgium Competition. His first appearances with the Boston Symphony were in September 1962, when he premiered the Barber Piano Concerto. He recorded the Prokofiev piano concertos with Erich Leinsdorf and the Boston Symphony for RCA in the 1960s, made his Tanglewood debut in August 1963, and appeared most recently with the orchestra in July 1996.

Tanglewood 1998

Tanglewood Music Center

Saturday, August 1, at 8:30

To benefit the Tanglewood Music Center

The Leonard Bernstein Memorial Concert

TANGLEWOOD MUSIC CENTER ORCHESTRA
SEIJI OZAWA, ROBERT SPANO, and JOEL SMIRNOFF conducting

Marking the 80th Anniversary of Leonard Bernstein's Birth (see page 20)

BEETHOVEN — *Leonore* Overture No. 3, Opus 72a

JOEL SMIRNOFF conducting

BERNSTEIN — *Songfest,* A Cycle of American Poems for Six Singers and Orchestra

Opening Hymn: Sextet

I. To the Poem (Frank O'Hara)

Three Solos

II. The pennycandystore beyond the El (Lawrence Ferlinghetti)
III. A Julia de Burgos (Julia de Burgos)
IV. To what you said (Walt Whitman)

Three Ensembles

V. I, too, sing America (Langston Hughes)
Okay "Negroes" (June Jordan)
VI. To my dear and loving husband (Anne Bradstreet)
VII. Storyette H.M. (Gertrude Stein)

Sextet

VIII. 'if you can't eat you got to' (e. e. cummings)

We are fortunate that Luretta Bybee and Richard Clement were available to participate in this evening's performance of *Songfest* at short notice, replacing Wendy White and Neil Rosenshein, who have had to cancel their appearance due to illness.

Baldwin piano

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

Please be sure the electronic signal on your watch or pager is switched off during the concert.

Three Solos

IX. Music I heard with you (Conrad Aiken)
X. Zizi's Lament (Gregory Corso)
XI. *Sonnet*: 'What lips my lips have kissed' (Edna St. Vincent Millay)

Closing Hymn: Sextet

XII. Israfel (Edgar Allan Poe)

SHERI GREENAWALD, soprano
LURETTA BYBEE, mezzo-soprano
JOYCE CASTLE, mezzo-soprano
RICHARD CLEMENT, tenor
KURT OLLMANN, baritone
MICHAEL DEVLIN, bass

SEIJI OZAWA conducting

Texts begin on page 38.

INTERMISSION

STRAVINSKY — *The Rite of Spring*, Pictures from pagan Russia

Part I: The Adoration of the Earth

Introduction—Auguries of spring (Dances of the young girls)—Mock abduction—Spring Khorovod (Round dance)—Games of the rival clans—Procession of the wise elder—Adoration of the earth (The wise elder)—Dance of the earth

Part II: The Sacrifice

Introduction—Mystical circles of the young girls—Glorification of the chosen victim—The summoning of the ancients—Ritual of the ancients—Sacrificial dance (The chosen victim)

ROBERT SPANO conducting



Leonard Bernstein with the Tanglewood Music Center Orchestra



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NOTES

Ludwig van Beethoven
Leonore Overture No. 3, Opus 72a

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna, Austria, on March 26, 1827. He completed the Leonore *Overture No. 3 in March 1806 for the second version of the opera we know now as* Fidelio, *and it was first played at a performance of the opera under the direction of Ignaz von Seyfried on March 29, 1806. The first American performance of the overture was given at the Tremont Temple in Boston by the Musical Fund Society under George J. Webb on December 7, 1850. The overture calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.*

Beethoven's love affair with opera was long and not fairly requited. During the last four years of his life, he cherished a plan to collaborate with the poet Franz Grillparzer on a work based on the legend of the fairy Melusine, and the success of the one opera he actually wrote, the work that began as *Leonore* and came finally to be called *Fidelio*, came slowly and late, and at the cost of immense pain. That Beethoven, over the course of a decade, wrote four overtures for the work tells its own story. These four works embody three distinct concepts, *Leonore* No. 2 (1805) and *Leonore* No. 3 (1806) being variant workings-out of the same design, while the *Fidelio* Overture (1814) is the most different of the bunch. *Fidelio* is the one that normally introduces performances of the opera, which is in accordance with Beethoven's final decision on the question, and *Leonore* No. 3 is the most popular of the four as a concert piece. (*Leonore* No. 3 also shows up in the opera house from time to time, as a sort of aggressive intermezzo before the finale, but that is strictly a touch of conductorial vanity, and the fact that Mahler was among the first so to use the piece does not in any way improve the idea.)

Leonore-Fidelio is a work of the type historians classify as a "rescue opera," a genre distinctly popular in Beethoven's day. A man called Florestan has been spirited away to prison by a right-wing politician by the name of Don Pizarro. Florestan's whereabouts is not known, and his wife, Leonore, sets out to find him. To make her quest possible, she assumes male disguise and takes the name of Fidelio. She finds him. Meanwhile, Pizarro gets word of an impending inspection of the prison by a minister from the capital. The presence of the unjustly held Florestan is compromising to Pizarro, who determines simply to liquidate him. At the moment of crisis, Leonore reveals her identity and a trumpeter on the prison tower signals the sighting of the minister's carriage.

Leonore No. 3 tells the story. It traces, at least, a path from darkly troubled beginnings to an anticipation of the aria in which Florestan, chained, starved, deprived of light, recalls the happy springtime of his life; from there to music of fiery energy and action, interrupted by the trumpet signal (heard, as it is in the opera, from offstage); and finally to a symphony of victory. In Beethoven's music, humanistic idealism transcends the claptrap and melodrama of the libretto. In a way, *Leonore* No. 3 is the distillation of the *Fidelio* ideal. It is too strong a piece and too big, even too dramatic in its own musical terms, effectively to introduce a stage action. Beethoven allowed its use for only two performances of *Leonore*, and for the next revival, the extensively rewritten *Fidelio* of 1814, there was a new overture, less overwhelming and more appropriate. *Leonore* No. 3, however, stands as one of the great emblems of the heroic Beethoven, a potent and controlled musical embodiment of a noble passion.

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony and the New York Philharmonic, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. Oxford University Press has published a compilation of his program notes (including many written for the Boston Symphony) entitled *The Symphony–A Listener's Guide.* A second volume, devoted to the concerto, is due for publication this fall.

Leonard Bernstein
Songfest, A Cycle of American Poems for Six Singers and Orchestra

Leonard Bernstein was born in Lawrence, Massachusetts, on August 25, 1918, and died in New York on October 14, 1990. He composed Songfest *as a contribution to the nation's Bicentennial celebrations in 1976. The original commission came from the Philadelphia Orchestra, but the work was not completed in time and just four movements (Nos. 9, 10, 11, and 3) were performed in the Bicentennial year by the New York Philharmonic under the composer's direction on November 24, 1976, with Victoria Canale, Elaine Bonazzi, Florence Quivar, and John Reardon as soloists. No. 6 ("To my dear and loving husband") was first heard—dedicated on that occasion to Rosalynn Carter—at the Carter Inaugural Gala on January 19, 1977; on that occasion the composer conducted the National Symphony Orchestra at the Kennedy Center, with Benita Valente, Nancy Williams, and Elaine Bonazzi. The first complete performance took place under Bernstein's direction with the National Symphony Orchestra on October 11, 1977, with soloists Clamma Dale, Rosalind Elias, Nancy Williams, Neil Rosenshein, John Reardon, and Donald Gramm. Though Seiji Ozawa led excerpts from* Songfest *with the Boston Symphony and six TMC Vocal Fellows as part of Tanglewood on Parade on August 25, 1978 (the composer's sixtieth birthday), the only complete performance at Tanglewood prior to this summer took place on August 21, 1988, with Leonard Bernstein conducting the TMC Orchestra as part of his seventieth-birthday celebrations, with TMC alumni Daisy Newman, Candice Burrows, Janice Myerson, Salvatore Champagne, Jerrold Pope, and Robert Osborne as soloists. (Prior to that performance, these same soloists sang the work with Bernstein in Schleswig-Holstein, London, and Moscow.) A few days later, the song "To what you said" was included in the August 25 gala seventieth-birthday concert, with bass Robert Osborne, cellist Yo-Yo Ma, the Tanglewood Festival Chorus, and the Boston Symphony Orchestra under John Mauceri's direction. The score of* Songfest *calls for six singers (soprano, two mezzo-sopranos, tenor, baritone, bass-baritone) and an orchestra consisting of three flutes (third doubling piccolo), two oboes and English horn, two clarinets plus E-flat clarinet and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, keyboards (piano, celesta, electric keyboard), fender bass, and strings.*

For a work planned to celebrate the American Bicentennial in 1976, Leonard Bernstein turned to a genre for which he had a special feeling—the orchestrally accompanied song. He had included song movements in two of his symphonies (*Jeremiah* and *Kaddish*), and he was also a distinguished conductor of Mahler's song cycles and symphonic works with vocal parts. For the work that eventually came to be titled *Songfest,* he chose an extraordinarily wide-ranging series of texts by American poets, from the



seventeenth century to the twentieth, and including poems by women, black, and Hispanic writers, as well as the more common "dead white males." He set the thirteen poems (in twelve movements) for six singers, three men and three women, sometimes singing solo, sometimes in ensemble. When heard as a whole, the cycle's unabashed eclectism celebrates the vast and colorful range of the American experience. Though the cycle as a whole does not blink at critical issues of American history (particularly in the contrasting, contrapuntal settings of the two poems by African-American poets of different generations), it is, on the whole, celebratory, yet by no means insipid (an ever-present danger with works conceived specifically for a major patriotic event). Bernstein arranged the songs so as to form a structural arch; the work begins and ends with an exuberant sextet. On either side of the bookend sextets appears a group of three solo songs, and in the middle is a set of ensembles—duos, trios, and another sextet. The character of the music ranges as widely as the texts, drawing upon gestures both "popular" and "classical," from the entire range of American music-making over the centuries.

Songfest opens with a witty, ironic setting of *To the Poem* by Frank O'Hara (1926-1966), calling for something grand but simple, a kind of parody on patriotic hymns, with consciously incorrect accentuations of the text and a humorous touch of bringing in the full brass section at "not needing a military band." The first solo movement, for baritone, sets a text by Lawrence Ferlinghetti (b.1919), *The pennycandystore beyond the El*, in which, to a jazzy beat (yet in twelve-tone technique) the singer recalls, from an adult's point of view years after the fact, an early, frustrated moment of sexual arousal. Julia de Burgos (1914-1953) was from Puerto Rico; in her angry poem *A Julia de Burgos* (which predates the feminist movement by several decades), the poet's persona talks to the poet's self, revealing the chasm that yawns between the life of the poetic spirit (the liberated artist) and the life of mundane everydays (the conventional woman's role). Regarded by many as the quintessentially American poet, Walt Whitman (1819-1892) has written words that have inspired composers all over the world. *To what you said*, a recently discovered poem not published in Whitman's lifetime, deals quite openly with the writer's homosexuality. Bernstein's setting is simple and direct, a straightforward song. The warm melody first heard in the solo cello had been used the year before in Bernstein's unsuccessful Broadway show *1600 Pennsylvania Avenue.*

The series of ensemble settings opens with two poems by African-American writers, one (Langston Hughes, 1902-1967) from the optimistic viewpoint of the Harlem Renaissance (*I, too, sing America*—a reference to much of Whitman's poetry), when it seemed as if, despite all difficulties, racial issues might well become a thing of the past as talent and education would allow citizens of color to join equally and fully in American

Mark Your Calendars: "Concert for the Cure" October 4, 1998

On Sunday, October 4, 1998, Seiji Ozawa will lead members of the Boston Symphony Orchestra with guest pianist André Previn in Boston's second "Concert for the Cure," a benefit performance to raise funds for breast cancer research. Each year, a distinguished scientific jury will award a total of $300,000 over three years to a young, independent medical scientist working in the Boston area, in the belief that young, highly trained medical scientists possess the new ideas and untapped energy needed for research to help understand the cause and improve the management of breast cancer. The first "Concert for the Cure" raised $245,000, with 82% going directly to research. In 1998, Concert for the Cure, Inc., expects to raise $283,000, with 85% going directly to research. Participants in this project include members of the BSO, area hospitals including the Dana-Farber Cancer Institute, Brigham and Women's Hospital, and Massachusetts General Hospital, and dedicated individuals who are donating their time and energy. The Honorary Chairs for the event are BSO Music Director Seiji Ozawa, New England Patriots Foundation President Myra Kraft, Dr. Timothy Johnson, WBZ-TV's Joyce Kulhawik, and James Taylor. For more information, please call (617) 262-3424.

life. Bernstein sets against this a later poem by June Jordan (b.1936) mocking these attitudes (*Okay "Negroes"*) in the light of the continuing difficulties of integration and true equality. All three women of the ensemble join in a celebration by the earliest American woman poet of precisely those things that Julia de Burgos found so difficult to reconcile—the life of art and the life of "normal" expectations for women. Anne Bradstreet (c.1612-1672) writes movingly of her love for her husband; Bernstein's setting for female trio universalizes the sentiment. Gertrude Stein (1874-1946) wrote *Storyette H.M.* about the painter Henri Matisse, but it relates to any impossible marriage. The soprano and bass singers tell the story in a deadpan patter.

The group of ensemble settings ends with a number for all six singers, a casual celebration by e. e. cummings (1894-1962) of the artist's bohemian lifestyle, with elements of the vocal ensemble recalling close-harmony groups from old-time radio.

Three more solo songs treat again of personal issues. Conrad Aiken (1889-1973) wrote *Music I heard with you* as an expression of bereavement at the loss of one deeply loved; Bernstein's touching setting interlocks both tonal and twelve-tone sections. The poem by Gregory Corso (b.1930), *Zizi's Lament*, is at once a sympathetic and humorous treatment of a North African entertainer in the world of the belly dance. Among the most haunting of the songs in the cycle is Bernstein's setting of Edna St. Vincent Millay (1892-1950): *What lips my lips have kissed* is a lamentation on the passage of time, the ghostly memories of lost loves.

The closing sextet of *Songfest* takes the flowery poetry of Edgar Allan Poe (1809-1849), who calls upon Israfel, the Moslem angel who will blow the trumpet on Judgment Day and who despises lack of commitment and "an unimpassioned song." Bernstein himself was among the most impassioned of human beings, and this text, making an elaborately ornate conclusion to his cycle, urges everyone to boldness and commitment.

—Steven Ledbetter

I. To the Poem

Let us do something grand
just this once Something

small and important and
unAmerican Some fine thing

will resemble a human hand
and really be merely a thing

Not needing a military band
nor an elegant forthcoming

to tease spotlights or a hand
from the public's thinking

But be In a defiant land
of its own a real right thing

—Frank O'Hara

[From *The Collected Poems of Frank O'Hara* by Frank O'Hara, edited by Donald Allen. Copyright ©1971 by Maureen Granville-Smith, Administratrix of Estate of Frank O'Hara. Reprinted by permission of Alfred A. Knopf, Inc.]

II. The pennycandystore beyond the El

The pennycandystore beyond the El
is where I first
 fell in love
 with unreality
Jellybeans glowed in the semi-gloom
of that september afternoon
A cat upon the counter moved among
 the licorice sticks
 and tootsie rolls
 and Oh Boy Gum
Outside the leaves were falling as they died

A wind had blown away the sun

A girl ran in
Her hair was rainy
Her breasts were breathless in the little room

Outside the leaves were falling
 and they cried
 Too soon! Too soon!

—Lawrence Ferlinghetti

[From *A Coney Island of the Mind* by Lawrence Ferlinghetti. Copyright ©1958 by Lawrence Ferlinghetti. By permission of New Directions Publishing Corporation.]

III. A Julia de Burgos

Ya las gentes murmuran que yo so tu enemiga
porque dicen que en verso doy al mundo tu yo.

Mienten, Julia de Burgos. Mienten, Julia de Burgos.
La que se alza en mis versos no es tu voz; es mi voz;
porque tú eres ropaie y la escencia soy yo;
y el más profundo abismo se tiende entre las dos.

Tú eres fría muñeca de mentira social,
y yo, viril destello de la humana verdad.

Tú, miel de cortesanas hipocresías:
yo no;
que en todos mis poemas desnudo el corazón.

Tú eres como tu mundo, egoísta; yo no;
que todo me lo juego a ser lo que soy yo.

Tú eres sólo la grave señora señorona; yo no;
yo soy la vida, la fuerza, la mujer.

Tú eres de tu marido, de tu amo, yo no; yo de nadie, o de todos, porque a todos, a todos, en mi limpio sentir y en mí pensar me doy.

Tú te rizas el pelo y te pintas; yo no;
a mi me riza el viento; a mí me pinta el sol.

Tú eres dama casera,resignada, sumisa,
stada a los prejuicios de los hombres;
yo no;que yo soy Rocinante corriendo
desbocado olfateando horizontes de justicia de Dios.

—Julia de Burgos

To Julia de Burgos

The talk's around that I wish you ill

Because, they say, through verse I give the world your I.

They lie, Julia de Burgos. They lie, Julia de Burgos.
What rises from my lines is not your voice; it's my voice.
For you are but drapery; the essence is I.

And between these two the deepest chasm lies.

You are the frosty doll of social deceit,

and I, a virile flash of human truth.

You are the syrup of genteel hypocrisy;
not me;
In every poem I strip my heart bare.

You are selfish, like your universe; not me;
I gamble it all the be exactly as I am.

You are that oh so lofty lady of consequence; not me;
I am the life, the power, the woman.

You are the property of your spouse, your boss; not me;
I'm no one's, or everyone's, for to every single one
Through my cleansed sense, through my thoughts I offer myself.

You curl your hair and paint your face;
not me;
I get the wind to curl me, the sun to paint me.

Housebound lady, you are resigned, compliant,
Bound to the bigotries of men; not me;
For I am runaway Rosinante, unbridled,
Sniffing out horizons of God's retribution.

—translated by Jamie Bernstein

[Courtesy of Consuelo Burgos Garcia on behalf of the Estate of Julia de Burgos.
English translation ©1977 by Jamie Bernstein.]

***Please turn the page quietly,
and only after the music has stopped.***



IV. To what you said

To what you said, passionately clasping my hand,
this is my answer:

Though you have strayed hither for my sake, you
can never belong to me, nor I to you.

Behold the customary loves and friendships—the
cold guards,
I am that rough and simple person

I am he who kisses his comrade lightly on the lips
at parting, and I am one who is kissed in return.

I introduce that new American salute

Behold love choked, correct, polite, always suspicious

Behold the received models of the parlors—
What are
they to me?

What to these young men that travel with me?

—*Walt Whitman*

V.

I, Too, sing America

I, Too, sing America

I am the darker brother.
They send me to eat in the kitchen
When company comes,
But I laugh,
And eat well,
And grow strong.

Tomorrow,
I'll sit at the table
When company comes.
Nobody'll dare
Say to me,
"Eat in the kitchen,"
Then.

Besides,
They'll see how beautiful I am
And be ashamed—

I, too, am America.

—*Langston Hughes*

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Okay "Negroes"

Okay "Negroes
"American Negroes
looking for milk
crying out loud
in the nursery of freedomland:
the rides are rough.
Tell me where you got that image
of a male white mammy.
God is vague and he don't take no sides,
You think clean fingernails crossed legs a
smile
shined shoes
a crucifix around your neck
good manners
no more noise
you think who's gonna give you some-
thing?

Come a little closer.
Where you from?

—*June Jordan*

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VI. To my dear and loving husband

If ever two were one, then surely we,
If ever man were lov'd by wife, then thee.
If ever wife was happy in a man,
Compare with me, ye women, if you can.
I prize thy love more than whole Mines of gold,

Of all the riches that the East doth hold.
My love is such that Rivers cannot quench,
Nor ought but love from thee give recompence.
Thy love is such I can no way repay;
The heavens reward thee manifold I pray.
Then while we live, in love let's so persever,
That when we live no more, we may live ever.

—Anne Bradstreet

VII. Storyette H.M.

One was married to some one. That one was going away to have a good time. The one that was married to that one did not like it very well that the one to whom that one was married then was going off alone to have a good time and was leaving that one to stay at home then. The one that was going came in all glowing. The one that was going had everything he was needing to have the good time he was wanting to be having then. He came in all glowing. The one he was leaving at home to take care of the family living was not glowing. The one that was going was saying, the one that was glowing, the one that was going was saying then, I am content, you are not content, I am content, you are not content, I am content, you are content, you are content, I am content.

—Gertrude Stein

[From *Portraits and Prayers*, ©1934 by Random House. Renewed 1961 by Alice B. Toklas. Renewed 1971, assigned by Daniel Stein, Gabrielle Stein Tyler, Michael Stein.]

VIII. 'if you can't eat you got to'

if you can't eat you got to
smoke and we aint got
nothing to smoke: come on kid

let's go to sleep
if you can't smoke you got to

sing and we aint got

nothing to sing: come on kid
let's go to sleep

if you can't sing you got to
die and we aint got

nothing to die, come on kid

let's go to sleep
if you can't die you got to

dream and we aint got
nothing to dream (come on kid

let's go to sleep)

—e. e. cummings

[Text by e. e. cummings by permission of Harcourt Brace Jovanovich, Inc.; Copyright 1940 by e. e. cummings; Copyright 1968 by Marion Morehouse Cummings.]

IX. Music I heard with you

Music I heard with you was more than music,
And bread I broke with you was more than bread;
Now that I am without you, all is desolate;
All that was once so beautiful is dead.
Your hands once touched this table and this silver,
And I have seen your fingers hold this glass.
These things do not remember you, beloved,—
And yet your touch upon them will not pass.
For it was in my heart you moved among them,
And blessed them with your hands and with your eyes;
And in my heart they will remember always,—
They knew you once, O beautiful and wise.

—Conrad Aiken

[Copyright 1919, 1947 by Conrad Aiken.]

Please turn the page quietly, and only after the music has stopped.

X. Zizi's Lament

I am in love with the laughing sickness
it would do me a lot of good if I had it—
I have worn the splendid gowns of Sudan,
carried the magnificent halivas of Boudodin
Bros.,
Kissed the singing Fatimas of the pimp of
Aden,
wrote glorious psalms in Hakhaliba's cafe,
but I've never had the laughing sickness,
so what good am I?

The fat merchant offers me opium kief,
hashish, even
camel juice,
all is unsatisfactory—
O bitter damned night! you again! must I yet
pluck out my unreal teeth
undress my unlaughable self
put to sleep this melancholy head?
I am nothing without the laughing sickness.

My father's got it, my grandfather had it;
surely my Uncle Fez will get it, but me, me
who it would do the most good,
will I ever get it?

—Gregory Corso

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XI. Sonnet: "What lips my lips have kissed"

What lips my lips and kissed, and where, and
why,
I have forgotten, and what arms have lain
Under my head till morning; but the rain
Is full of ghosts tonight, that tap and sigh
Upon the glass and listen for reply.
And in my heart there stirs a quiet pain
For unremembered lads that not again
Will turn to me at midnight with a cry,
Thus in the winter stands the lonely tree
Nor knows what birds have vanished one by
one,
Yet knows its boughs more silent than before:
I cannot say what loves have come and gone,
I only know that summer sang in me
A little while, that in me sings no more.

—Edna St. Vincent Millay

[From *Collected Poems*, Harper & Row, Copyright 1921,
1948 by Edna St. Vincent Millay.]

XII. Israfel

In Heaven a spirit doth dwell
'Whose heart-strings are a lute,'*
None sing so wildly well
As the angel Israfel,
And the giddy stars (so legends tell),
Ceasing their hymns, attend the spell
Of his voice, all mute.

Tottering above
In her highest noon,
The enamoured moon
Blushes with love,
While, to listen, the red levin
(With the rapid Pleiades, even,
Which are seven,)
Pauses in Heaven.

And they say (the starry choir
And the other listening things)
That Israfel's fire
Is owing to that lyre
By which he sits and sings—
The trembling living wire
Of those unusual strings.

But the skies the angel trod,
Where deep thoughts are a duty,
Where Love's a grown-up God,
Where the Houri glances are
Imbued with all the beauty
Which we worship in a star.

Therefore, thou art not wrong,
Israfeli, who despisest
An unimpassioned song:
To thee the laurels belong,
Best bard, because the wisest!
Merrily live, and long!

The ecstasies above
With thy burning measures suit—
Thy grief, thy joy, thy hate, thy love,
With the fervour of thy lute—
Well may the stars be mute!

Yes, Heaven is thine; but this
Is a world of sweets and sours,
Our flowers are merely—flowers,
And the shadow of thy perfect bliss
Is the sunshine of ours.

If I could dwell
Where Israfel
hath dwelt, and he where I,
He might not sing so wildly well
A mortal melody,
While a bolder note than his might swell
From my lyre within the sky.

—Edgar Allan Poe

*From the *Koran*: "And the angel Israfel,
whose heartstrings are a lute, and who has
the sweetest voice of all God's creatures."

Igor Stravinsky
Le Sacre du printemps, Pictures from pagan Russia

Igor Fedorovich Stravinsky was born at Oranienbaum, Russia, on June 17, 1882, and died in New York on April 6, 1971. Le Sacre du printemps *(*The Rite of Spring*) was formally commissioned by Serge Diaghilev on August 8, 1911, and Stravinsky began composing almost immediately; he finished Part I by early January 1912. He completed the sketch score on November 17, "with an unbearable toothache." The work was produced in Paris by Diaghilev's Russian Ballet under the musical direction of Pierre Monteux on May 29, 1913. Leopold Stokowski led the Philadelphia Orchestra in the first American performance on March 3, 1922. The score of* Le Sacre *calls for an enormous orchestra including two piccolos, two flutes, and alto flute in G, four oboes (one doubling second English horn), English horn, three clarinets (one doubling second bass clarinet), high clarinet in E-flat, bass clarinet, three bassoons (one doubling second contrabassoon), contrabassoon, eight horns (two doubling Wagner tubas), four trumpets, high trumpet in D, bass trumpet, three trombones, two tubas, five timpani (divided between two players), bass drum, tambourine, cymbals, antique cymbals, triangle, tam-tam, rape guero, and strings.*

Stravinsky first thought of the visual image that was to become the basis of his ballet *Le Sacre du printemps*—a scene of pagan ritual in which a chosen sacrificial virgin danced herself to death—while he was working on *The Firebird*. Although Diaghilev liked the idea and suggested that Stravinsky go ahead with it, he was temporarily sidetracked by another musical idea that turned into *Petrushka*, which got written first. Then in July 1911, Stravinsky met with the designer Nicholas Roerich on the estate of the Princess Tenichev in Smolensk; there, in the space of a few days, they laid out the entire plan of action and the titles of the dances. Roerich began designing his backdrops and costumes after some originals in the Princess's collection.

Stravinsky's own handwritten draft of the scenario can be translated as follows:

> *Vesna Sviasschennaya* is a musical choreographic work. It represents pagan Russia and is unified by a single idea: the mystery and great surge of creative power of Spring. The piece has no plot, but the choreographic succession is as follows:
>
> FIRST PART: THE KISS OF THE EARTH
>
> The spring celebration. It takes place in the hills. The pipers pipe and young men tell fortunes. The old woman enters. She knows the mystery of nature and how to predict the future. Young girls with painted faces come in from the river in single file. They dance the spring dance. Games start. The Spring Khorovod [a stately round dance]. The people divide into two groups opposing each other. The holy procession of the wise old men. The oldest and wisest interrupts the spring games,

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which come to a stop. The people pause trembling before the great action. The old men bless the earth. *The Kiss of the Earth.* The people dance passionately on the earth, sanctifying it and becoming one with it.

SECOND PART: THE GREAT SACRIFICE

At night the virgins hold mysterious games, walking in circles. One of the virgins is consecrated as the victim and is twice pointed to by fate, being caught twice in the perpetual circle. The virgins honor her, the chosen one, with a marital dance.They invoke the ancestors and entrust the chosen one to the old wise men. She sacrifices herself in the presence of the old men in the great holy dance, the great sacrifice.

Probably no single work written in the twentieth century has exercised so profound and far-reaching an effect on the art of music as *Le Sacre du printemps.* Despite all the trappings of nineteenth-century romanticism—a huge orchestra and the scenery and costumes of a classical ballet company—the piece was a breakthrough in harmony, rhythm, and texture. Though Stravinsky's advanced, dissonant harmonies and the music's obvious lack of functional harmonic relationships probably attracted the most attention at first, it is the rhythms of *Le Sacre* that continue to challenge and inspire. In one blow, Stravinsky destroyed the "tyranny of the bar line" that had locked so much romantic music into a rhythmic vise; henceforth new rhythmic possibilities were developed by composers of all types, and the results are apparent in a large part of the music of the last eighty years.

Critics at one time railed that this incomprehensible composition, which caused a near riot at its premiere, signified the destruction of all that the word "music" had meant. Composers were overwhelmed, and had to come to grips with it. Stravinsky himself never wrote another piece remotely like it; the grandeur, the color, the energy of *Le Sacre* have never been surpassed. Recent years have seen more and more interest in serious (which, alas, usually means "unreadable") analyses of the score, to find the key that really holds this extraordinary work together. To what extent is there a unify-

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ing element provided by all the folklike melodic fragments that, time and again, outline or fill in the interval of a fourth? How do the changes in orchestration or the rhythmic shaping affect our perceptions of
the structure? And what about the harmony? Can it be explained at all by traditional methods? What do new methods tell us? That *Le Sacre* is a unified masterpiece of twentieth-century music no one today doubts, but the way the elements operate to create that unity is still mysterious. Stravinsky himself was not interested in theorizing. Of course he didn't need to—he had composed the piece, and that's enough for anyone. As he himself stated,

> I was guided by no system whatever in *Le Sacre du printemps.* When I think of the other composers of that time who interest me—Berg, who is synthetic (in the best sense), Webern, who is analytic, and Schoenberg, who is both—how much more theoretical the music seems than *Le Sacre;* and these composers were supported by a great tradition, whereas very little immediate tradition lies behind *Le Sacre du printemps.* I had only my ear to help me. I heard and I wrote what I heard. I am the vessel through which *Le Sacre* passed.
>
> —S.L.

ARTISTS

For a biography of **Robert Spano**, see page 29.

Sheri Greenawald



Soprano Sheri Greenawald has appeared throughout North America and Europe in a wide variety of roles ranging from Rossini's Armida and Mozart's Donna Anna to the title role of Massenet's *Cendrillon*, both Musetta and Mimì in *La bohème*, Anne Trulove in *The Rake's Progress*, Violetta in *La traviata*, and Blanche in *Les Dialogues des Carmélites*. She has been reengaged by many American theaters, among them San Francisco Opera, Lyric Opera of Chicago, Houston Grand Opera, and Washington Opera. To begin her 1997-98 season, Ms. Greenawald recreated the title role in Daniel Catan's *Florencia en el Amazonas* for Los Angeles Music Center Opera; other engagements included performances with Netherlands Opera as Madame Lidoine in *Les Dialogues des Carmélites*, a return to Seattle Opera for further performances as Florencia, Beethoven's Ninth Symphony with the Houston Symphony led by Christoph Eschenbach, and Mahler's Fourth Symphony in West Virginia. Career highlights have included performances as Jenny Smith in *The Rise and Fall of the City of Mahagonny* at the Metropolitan Opera, Gluck's *Orfeo* at Seattle Opera, Donna Anna in staged performances of *Don Giovanni* with the Chicago Symphony, Natasha in Francesca Zambello's production of *War and Peace* for Seattle Opera, and Pauline in the first American staging of Prokofiev's *The Gambler* at Lyric Opera of Chicago.

Luretta Bybee



The American mezzo-soprano Luretta Bybee has established her versatility through performances of a wide range of operatic roles, winning acclaim particularly as Bizet's Carmen, and also as Isabella in Rossini's *L'italiana in Algeri*, Baba the Turk in Stravinsky's *The Rake's Progress*, Dalila in Saint-Saëns' *Samson et Dalila*, and the Mother in Menotti's *Amahl and the Night Visitors.* In the 1997-98 season, Ms. Bybee returned to New York City Opera for performances as Isabella and Carmen; in December 1997 she sang performances of *Messiah* at Carnegie Hall and in New Jersey with the Masterworks Chorus. Highlights of her 1996-97 season included her New York City Opera debut as Carmen, performances of *Messiah* with the Colorado Symphony, an appearance in Bernstein's *Songfest* to open the season at the 92nd Street Y in New York, and her Frankfurt Opera debut in concert performances of Rossini's *Tancredi.* Earlier career highlights included her debut at the Cabrillo Music Festival as Dinah in Bernstein's *Trouble in Tahiti* and her first Dalila, with Indianapolis Opera in the 1993-94 season. Equally at home in oratorio and concert repertoire, she has sung Verdi's *Requiem* in Carnegie Hall and Mozart's *Requiem*

in Anchorage. She appears frequently in recital throughout the United States, including her hometown of Midland, Texas.

Joyce Castle



Mezzo-soprano Joyce Castle's operatic repertoire extends from Bernstein and Sondheim to Von Einem and Wagner; recent appearances have included performances as the Principessa in *Suor Angelica*, Klytemnestra in *Elektra*, and Claire Zakanassian in the New York premiere of Von Einem's *The Visit of the Old Lady*, in a production mounted for her at New York City Opera. Since her Metropolitan Opera debut twelve years ago, she has performed in more than a dozen Met productions, many of them having been broadcast on radio or television. Besides appearances with other companies throughout the United States, Ms. Castle also maintains her affiliation as a principal artist with New York City Opera, where her roles have included Mrs. Lovett in *Sweeney Todd*, Augusta Tabor in *The Ballad of Baby Doe*, the Old Lady in *Candide*, Madame d'Urfe in the New York premiere of Argento's *Casanova*, and Zeresh in the New York premiere of Weisgall's *Esther*. Also in demand as a concert artist, Ms. Castle is noted for her performances of Leonard Bernstein's works. She made her Israeli debut with the Jerusalem Symphony in *Songfest* and her debuts at the Santa Fe Chamber Music Festival and with Performing Arts Chicago in a popular program including Bernstein's *Arias and Barcarolles*.

Richard Clement



The American lyric tenor Richard Clement is acclaimed for his appearances in opera, concert, and recital. His 1997-98 season has brought two noteworthy debuts: his European concert debut in Mendelssohn's *Elijah* with the City of Birmingham Symphony Orchestra, and his European opera debut as Don Ottavio in *Don Giovanni* at Frankfurt Opera. Other engagements this past season included his debut with the New York Philharmonic, appearances with Wolfgang Sawallisch and the Philadelphia Orchestra, and performances under Robert Shaw's direction with the Atlanta Symphony, the Minnesota Orchestra, and the Orchestra of St. Luke's. In opera he appeared as Tamino in *Die Zauberflöte* with New York City Opera, as the Squire in *Jérusalem* with Eve Queler's Opera Orchestra of New York, and as Vanya in *Katya Kabanova* with the Opera Theatre of Saint Louis. Mr. Clement was a Tanglewood Music Center Fellow in 1990 and 1991, a member of the Houston Grand Opera Studio during the 1991-92 season, and a winner of the 1994 Richard Tucker Music Foundation Jacobson Study Grant. He has appeared in subscription concerts and at Tanglewood with the Boston Symphony since his BSO debut in December 1990, most recently in Beethoven's Mass in C during the orchestra's opening

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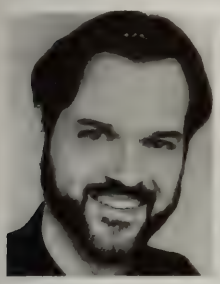
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Tanglewood weekend this summer. His recordings include Tchaikovsky's *Pique Dame* with Seiji Ozawa and the BSO on RCA Victor Red Seal.

Kurt Ollmann



Baritone Kurt Ollmann came to prominence singing Riff on the Deutsche Grammophon recording of *West Side Story* under Leonard Bernstein. He has sung Debussy's Pelléas at La Scala under Abbado, the Count in *Le nozze di Figaro* at Opera Theatre of St. Louis, and the title role of *Don Giovanni* in the original Peter Sellars production at Pepsico Summerfare. He has also sung at the Vienna State Opera, Rome Opera, the Monnaie in Brussels, Seattle Opera, and Santa Fe Opera, where he created the title role in Peter Lieberson's *Ashoka's Dream* last summer. Mr. Ollmann also performs with orchestras on both sides of the Atlantic; recital appearances have included Tanglewood, London's Wigmore Hall, and Paris. He participated in the gala Tanglewood concert celebrating Leonard Bernstein's seventieth birthday in 1988 and was a soloist with the Boston Symphony in Bernstein's *Arias and Barcarolles* in the last concert Bernstein ever conducted. Recent orchestral engagements have included Mendelssohn's *Elijah*, Britten's *War Requiem*, Orff's *Carmina burana*, and Mahler's Symphony No. 8. Mr. Ollmann has sung Bernstein's *Songfest* under the composer's direction in Rome, and in a televised production from the steps of the United States Capitol. He was one of the original performers of *The AIDS Quilt Songbook* and appears regularly with the New York Festival of Song.

Michael Devlin



Bass-baritone Michael Devlin's recent and upcoming engagements include returns to the Met for *Wozzeck*, *Capriccio*, and *Moses und Aron*, to Chicago for *Mahagonny*, to Amsterdam for *Wozzeck*, to New Orleans for *The Ballad of Baby Doe* and *Ariadne auf Naxos*, to Atlanta for *Manon*, and to Chautauqua Opera for *Regina*, as well as concerts with the symphony orchestras of Wichita and Seattle. He made his Metropolitan Opera debut in 1978 as Escamillo in *Carmen* and has returned there as Tchaikovsky's Eugene Onegin, Mephistopheles in *Faust*, Jochanaan in *Salome*, Bluebeard in *Bluebeard's Castle*, the Four Villains in *Les Contes d'Hoffmann*, Peter in *Hansel and Gretel*, and Falke in *Die Fledermaus*, the last two having been telecast on "Live From the Met." He has sung the title role of *Don Giovanni* in Munich, Frankfurt, Hamburg, Prague, Covent Garden, San Diego, and Santa Fe. Besides appearing with New York City Opera in numerous leading roles, he has also appeared with the companies of Chicago, Seattle, Houston, Barcelona, Glyndebourne, Brussels, Aix-en-Provence, Monte Carlo, and Paris. Mr. Devlin has also appeared with every major orchestra in the country; his many videos and recordings include Haydn's *Mass in Time of War* under the direction of Leonard Bernstein, Haydn's *L'infideltà di Luna*, Rameau's *Dardanus*, and Schoenberg's *Moses und Aron*.

Joel Smirnoff



Conductor-violinist Joel Smirnoff has been associated with Tanglewood for the past nineteen summers. Mr. Smirnoff joined the violin section of the Boston Symphony Orchestra in 1980 and left the BSO to join the Juilliard String Quartet as its second violin in 1986, making his debut with that ensemble at Tanglewood. He has remained with the ensemble since then, appearing on four continents and, as a Sony Classical recording artist, receiving three Grammy nominations. In the summer of 1997 Mr. Smirnoff became first violinist of the Juilliard Quartet, making his debut in that position at Tanglewood last August. He began his relationship with the Tanglewood Music Center in 1983 as a chamber music coach and has continued teaching for the TMC Fellowship Program each summer since. During the past five years Mr. Smirnoff has become an increasingly busy conductor, working closely with Seiji Ozawa and the TMC Orchestra each summer and appearing as conductor with the orchestra during the past two summers. He has conducted the Juilliard Symphony and has assisted conductors Kurt Masur, Hugh Wolff, and Jahja Ling in their concerts with the Juilliard orchestras. He also works frequently with the New World Symphony of Miami Beach, Florida, conducting several concerts

and assisting music director Michael Tilson Thomas. Joel Smirnoff was born into a musical family in New York: his father Zelly was a member of the NBC Symphony and the Stuyvesant String Quartet, and his mother, using the stage name Judy Marshall, sang jazz with the Jack Teagarden Band and on her own New York radio show. Mr. Smirnoff attended the School of Musical Education from age seven, with early theory training from its founder, Anne Holden. He studied violin and piano with Lyn Egli and later with Harry Glickman, violinist of the WQXR String Quartet, and with Dorothy DeLay at Juilliard. By fourteen he had played all eight Haydn quartets; by sixteen he had coached with the Budapest String Quartet. Mr. Smirnoff attended the University of Chicago in history and the Juilliard School; he also trained as a dancer with Joanna Hall and at the Stone-Camryn School of Ballet in Chicago. He played and recorded with Ralph Shapey's Contemporary Chamber Players of the University of Chicago for four years and also performed as a dancer with the Chicago Chamber Ballet Co. During his BSO tenure he performed in Boston with the new music ensemble Collage. In 1983 he was awarded second prize in the International American Music Competition, co-sponsored by Carnegie Hall and the Rockefeller Foundation, and was subsequently presented by Carnegie Hall in debut in its "Emerging Artists" series. He was a featured soloist at Tanglewood in 1984 and appeared during that time with numerous orchestras in and around Boston, including the Boston Composers Orchestra conducted by Gunther Schuller. During the 1988-89 season he was presented in recital by Town Hall in New York on its "Midtown Masters" series. Mr. Smirnoff has performed as part of the opening chamber music weekend at Tanglewood for the past nine summers. He has appeared twice with the Tanglewood Music Center Orchestra as concerto soloist—on "Berkshire Night" in 1993 in the Hindemith Violin Concerto with Kimbo Ishii-Eto conducting, and in 1996 as soloist in Berg's Violin Concerto with Bernard Haitink in that summer's final TMC Orchestra concert, which was dedicated to the memory of former faculty member Louis Krasner, who originally commissioned that work.

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Tanglewood

BOSTON POPS

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Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org), which not only provides up-to-the-minute information about all the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's Boston home, Symphony Hall. Since the BSO web site is updated on a regular basis, to include Tanglewood, BSO subscription season, and Boston Pops information as well as any program changes, we invite you to check in frequently.

1998 Tanglewood Music Center

Violin

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Shin-Young Ahn, Taegu, Korea
Harold G. Colt, Jr. Memorial Fellowship
John Andersen, Milwaukee, WI
Edward G. Shufro Fellowship
Jeremy Caplan, Brookline, MA
Carolyn and George Rowland Fellowship in Honor of Eleanor Panasevich
Daniel Carlson, Chicago, IL
Edwin and Elaine London Family Fellowship
Annette Chang, Atlanta, GA
Harry and Marion Dubbs Fellowship/ Gerald Gelbloom Memorial Fellowship
Marlena Chow, St. Paul, MN
Jane W. Bancroft Fellowship
Sara DeCorso, Fairbanks, AK
Surdna Foundation Fellowship
Anna Elashvili, Baltimore, MD
Morris A. Schapiro Fellowship
William Fedkenheuer, Calgary, Alberta, Canada
Stokes Fellowship
Rebecca Fischer, Houston, TX
William F. and Juliana W. Thompson Fellowship
Angela Fuller, Seattle, WA
Ann and Gordon Getty Foundation Fellowship
Meesun Hong, Moore, SC
Merrill Lynch Fellowship
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Blair Johnston, Okemos, MI
Max Winder Violin Fellowship
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Sophia Kessinger, Berkeley, CA
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David Ling, Canton, OH
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Bin Lu, Zhe Jiang, China
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Lia and William Poorvu Fellowship/ Shirley and Sam Zemsky Fellowship
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Housatonic Curtain Company Fellowship
Jana Vander Schaaf, St. Louis, MO
Jerome Zipkin Fellowship

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Athena and James Garivaltis Fellowship

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Caroline Grosvenor Congdon Memorial Fellowship
Mark Salatino, Syracuse, NY
Kandell Family Fellowship

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BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Sunday, August 2, at 2:30

JAMES DePREIST conducting

Marking the 80th Anniversary of Leonard Bernstein's Birth (see page 20)

BERNSTEIN — Symphony No. 1, *Jeremiah*
- Prophecy
- Profanation
- Lamentation

FLORENCE QUIVAR, mezzo-soprano

Text and translation begin on page 54.

SAINT-SAËNS — Piano Concerto No. 2 in G minor, Opus 22
- Andante sostenuto
- Allegro scherzando
- Presto

ANDRÉ WATTS

INTERMISSION

BRAHMS — Symphony No. 2 in D, Opus 73
- Allegro non troppo
- Adagio non troppo
- Allegretto grazioso (quasi andantino)
- Allegro con spirito

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Baldwin piano

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Please be sure the electronic signal on your watch or pager is switched off during the concert.

NOTES

Leonard Bernstein
Symphony No. 1, *Jeremiah*

Leonard Bernstein was born in Lawrence, Massachusetts, on August 25, 1918, and died on October 14, 1990, in New York City. Sketches for what became the final movement of the Jeremiah *Symphony were created in 1939, but it was not until 1942 that the work took its present form. The score, completed on December 31, 1942, is dedicated to the composer's father. The first performance was given in Pittsburgh by the Pittsburgh Symphony Orchestra, with Jennie Tourel as the soloist and the composer conducting, on January 28, 1944. The symphony received the New York Critics Circle Award as the best orchestral score introduced in 1944. The first Boston Symphony Orchestra performance, which also marked Bernstein's first appearance as a conductor with the orchestra, took place in Symphony Hall on February 18, 1944, also with Jennie Tourel. The orchestra has given two previous Tanglewood performances, both also under the composer's direction: on August 13, 1983, with mezzo-soprano Gail Dubinbaum, and on August 15, 1987, with mezzo-soprano Wendy White. The symphony is scored for a mezzo-soprano soloist and an orchestra consisting of three flutes (third doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, triangle, snare drum, bass drum, cymbal, wood block, piano, and strings.*

The *Jeremiah* Symphony contains some of the earliest musical thoughts of Leonard Bernstein that we are likely to hear in concert: what is now the last movement began to take shape in the summer that he turned twenty-one, 1939. At that time he sketched a "*Lamentation*" for soprano and orchestra, though it remained unfinished. In the spring of 1942, while planning a symphony that was to begin with a broad and intense opening movement and to continue with a scherzo, he realized that the unfinished *Lamentation* would make a logical conclusion. The *Lamentation* was substantially recast (including a change from the soprano voice originally conceived for it to a mezzo-soprano). The text of the last movement, drawn from the Book of Lamentations, no doubt suggested the title given to the symphony as a whole, the authorship of the Lamentations having been attributed to the prophet Jeremiah since ancient times. The three movements bear titles—"Prophecy," "Profanation," and "Lamentation"—suggesting aspects of Jeremiah's work. But the composer commented, in notes written for the first New York Philharmonic performances of the symphony in March 1944, that the score was not to be considered merely programmatic, that his intention was "not one of literalness, but of emotional quality."

> Thus this first movement (Prophecy) aims only to parallel in feeling the intensity of the prophet's pleas with his people; and the Scherzo (Profanation) to give a general sense of the destruction and chaos brought on by the pagan corruption within the priesthood and the people. The third movement (Lamentation), being a setting of a poetic text, is naturally a more literary conception. It is the cry of Jeremiah, as he mourns his beloved Jerusalem, ruined, pillaged and dishonored after his desperate efforts to save it.

Although at the time of the first performances Bernstein commented that his symphony did not use "to any great extent" actual Hebrew thematic material, analysts have identified certain unconscious sources in various liturgical modes and particular melodic formulas that testify to the powerful influence of the composer's religious upbringing. These musical ideas are treated in a symphonic developmental style, growing out of a few germinal motives, which are repeated, varied, and developed to create the musical discourse, though without following traditional symphonic patterns, except perhaps in the second movement. The very opening of the symphony presents these fundamental musical ideas that recur in various guises throughout. A soft pulsing in the strings introduces a broad modal melody on the horn followed by a strident cry in the upper woodwinds. The horn melody returns in almost identical form on a number of occasions throughout the score, while the first three notes of the wood-

wind response provide a significant germ-cell of the music, material for further melodic ideas and accompaniments, both in the original form and inverted (upside down). The seemingly rhapsodic growth of the first movement to its powerful climax is controlled by the imaginative reworking of such tiny melodic motives.

The scherzo is the most traditional symphonic movement, built on a plan alternating two slightly different statements of the scherzo with a contrasting middle section. The theme is first presented softly in flute and clarinet, but its vigorous, irregular rhythm suits it well to the increasing dynamic force it is subjected to. This scherzo is a grim joke indeed, a fact underscored with the appearance of a broad theme beginning with the inversion of the three-note woodwind figure from the opening of the first movement. The contrasting middle section also begins quietly and grows dynamically, its climax marked by a ringing statement in the horns of the opening "prophecy" theme from the first movement against a rhythmic fortissimo in the woodwinds and strings. The return of the scherzo is now very loud and the material further elaborated.

As mentioned earlier, the last movement contains music composed, or at least sketched, several years before the rest of the symphony, yet in melodic style and sonority it fits well with the foregoing movements. The soloist's lament suggests traditional Hebrew cantillation; the melodic gestures link it to the principal themes of the score. Following an orchestral interlude in marked dotted rhythm, the singer reiterates the opening words of the lament. This time the flutes introduce an element of consolation, a gently falling theme derived from the very opening of the symphony, which now—played softly—appears totally transformed in character. In the end, after despair and outrage, this gentle, falling figure ends the symphony on an eagerly desired note of hope.

—Steven Ledbetter

Ëicha

Ëicha yashva vadad ha'ir
Rabati am
Hay'ta k'almana;
Rabati vagoyim
Sarati bam'dinot
Hay'ta lamas.

Bacho tivkeh balaila
V'dim'ata al lehëiya;
Ëin la m'nahëm
Mikol ohaveiha;
Kol rë'eha, bag'du va;
with her.
Hayu la l'oyevim.

Galta Y'huda më'oni

Umërov avoda;
Hi yashva vagoyim,
Lo matz'a mano'ah;
Kol rod'feha hisiguha
Bëin hamitzarim.

—*Pereq* 1, 1-3

Hët hat'a Y'rushalayim...
ëicha yashva vada ha'ir
...almana.

—*Pereq* 1,8

From "The Lamentations of Jeremiah"

How doth the city sit solitary,
That was full of people!
How is she become as a widow!
She that was great among the nations,
And princess among the provinces,
How is she become tributary!

She weepeth sore in the night,
And her tears are on her cheeks;
She hath none to comfort her
Among all her lovers;
All her friends have dealt treacherously

They are become her enemies.

Judah is gone into exile because of
affliction,
And because of great servitude;
She dwelleth among the nations,
She findeth no rest.
All her pursuers overtook her
Within the narrow passes.

—*Chapter* 1:1-3

Jerusalem hath grievously sinned...
How doth the city sit solitary
...a widow.

—*Chapter* 1:8

Na'u ivrim bahutzot
N'go'alu badam;
B'lo yuchlu
Yig'u bilvushëihem.
Suru tamë! kar'u lamo,
Suru, suru! al tiga'u...

—*Pereq* 4, 14-15

They wander as blind men in the streets,
They are polluted with blood,
So that men cannot
Touch their garments.
Depart, ye unclean! they cried unto them,
Depart, depart! touch us not...

—*Chapter* 4:14-15

Lama lanetzah tishkahënu...
Lanetzah ta'azvënu...

Hashivënu Adonai ëlecha...

—*Pereq* 5, 20-21

Wherefore dost Thou forget us forever,
And forsake us so long time...

Turn Thou as unto Thee, O Lord...

—*Chapter* 5:20-21

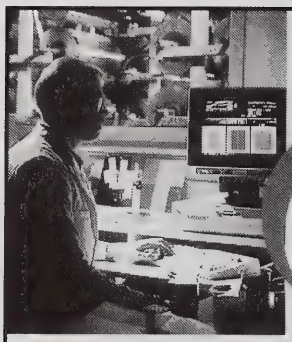
Camille Saint-Saëns
Piano Concerto No. 2 in G minor, Opus 22

Camille Saint-Saëns was born in Paris on October 9, 1835, and died in Algiers on December 16, 1921. He composed his Second Piano Concerto for Anton Rubinstein in the spring of 1868; it was premiered in a concert given by Rubinstein at the Salle Pleyel in Paris on May 13, 1868, with Rubinstein conducting and the composer as soloist. The published score is dedicated to the Marquise de Villers. B.J. Lang played the first American performance at a concert of the Harvard Musical Association in Boston on February 3, 1876. The concerto entered the repertory of the Boston Symphony Orchestra on December 8 and 9, 1882, with Otto Bendix as soloist and Georg Henschel conducting. André Watts was soloist in the BSO's first Tanglewood performance, under Seiji Ozawa's direction on July 7, 1989. The only other performance here featured Yefim Bronfman under Hugh Wolff's direction, on August 4, 1995. In addition to the solo piano, the score calls for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings.

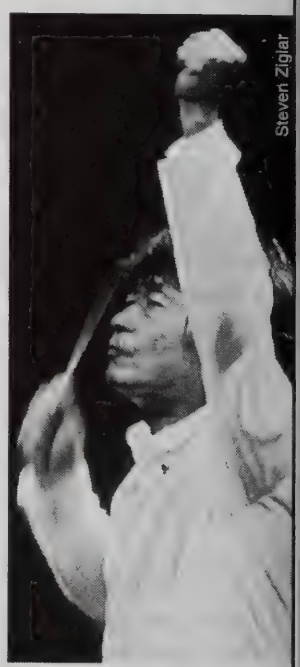
For all that a handful of his works are regular favorites, we really know very little about Camille Saint-Saëns, one of the most prolific and longest-lived composers of the nineteenth century. There are several reasons for this. In part the sheer number of works overwhelms all but specialists; we know, for example, only one of his twelve operas. Few people have heard more than the Third Violin Concerto or the Second Piano Concerto (of five). In fact, his best-known piece of all, the *Carnival of the Animals*, was written as a private joke and never intended for publication. Another reason for Saint-Saëns' relative obscurity was his careful control of himself; we know next to nothing about the man, as opposed to the musician. There were no diaries to analyze or confessions to be drawn from his voluminous private correspondence. He was educated and remained interested in a wide range of subjects. He published articles on the decor of ancient Roman theaters and communicated with learned bodies on questions of astronomy. He analyzed philosophical questions and wrote poetry and plays, at least one of which was performed with some success.

But most of all he was an astonishingly fluent, gifted musician. He played the keyboard part of a Beethoven violin sonata in a private concert before he was five years old, and at ten he made his formal debut playing concertos by Mozart and Beethoven, then offering to play, as an encore, any Beethoven sonata that the audience might be pleased to request. Berlioz said of him, "He knows everything, but lacks inexperience." If Berlioz was "all nerves," as one writer has expressed it, Saint-Saëns was all intellect.

He was born in the year that Donizetti wrote *Lucia di Lammermoor*, and when he died, Alban Berg was in the middle of *Wozzeck*. Dickens wrote *The Pickwick Papers* when Saint-Saëns was a toddler, and T.S. Eliot was completing *The Waste Land* as he died. Late in his life he found himself attacked for old-fashioned attitudes; he despised the



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music of Debussy and was horrified when he attended the premiere of Stravinsky's *Rite of Spring*. Those who found him a fuddy-duddy claimed he composed "well-written bad music." His style was strongly influenced by such astonishingly diverse composers as Mozart and Liszt. He was a renowned Mozart performer all his life, and he always admired the clarity of thought and melodic line of that master. But he was a close personal friend of Liszt's, and his keyboard technique developed from the virtuosic exercises of that master. It was in imitation of Liszt that Saint-Saëns began composing symphonic poems; we hardly hear them today, alas, except for *Danse macabre*, which, like so many wonderful and effective pieces, has been relegated to Pops concerts. Liszt returned the favor in a big way by encouraging Saint-Saëns to complete one of his operas and promising to perform it when opera managements were leery of putting it on the stage because of its Biblical subject; the result, of course, was *Samson et Dalila*, the one opera by Saint-Saëns that still holds the stage.

The Second Piano Concerto owes its existence to the friendship that developed between Saint-Saëns and the Russian pianist Anton Rubinstein. The friendship was cemented at their meeting in 1858 when Saint-Saëns sat down at the piano and sight-read the full score of Rubinstein's gigantic *Ocean Symphony*, which he was vainly trying to interest the world in hearing. Ten years later the two paired up for a series of concerts in Paris with Saint-Saëns conducting (his first experience in that role) and Rubinstein appearing as concerto soloist. Later Saint-Saëns recalled:

> After that magnificent season we happened to be at some concert or other in the Salle Pleyel when he said to me: "I haven't conducted an orchestra in Paris yet. Let's put on a concert that will give me an opportunity of taking the baton." "With pleasure." We asked when the Salle Pleyel would be free and were told we should have to wait three weeks. "Very well," I said, "in those three weeks I will write a concerto for the occasion." And I wrote the G minor Concerto which accordingly had its first performance under such distinguished patronage.

And he was as good as his word, putting the entire piece on paper in the next seventeen days.

Though the concerto is scarcely profound, it was an astonishing achievement in French music at a time when few composers bothered with the genres of abstract music, considering them dull and lifeless compared to the splendors of the opera. Saint-Saëns demonstrated just how much life and brio could be poured into the form, providing a hearty good time for all concerned.

—S.L.

Johannes Brahms
Symphony No. 2 in D, Opus 73

Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna, Austria, on April 3, 1897. The Symphony No. 2 was composed in 1877, during a productive summer stay at Pörtschach in Carinthia (southern Austria). The first performance took place under the direction of Hans Richter on December 30, 1877, in Vienna. The first American performance was given at New York's Steinway Hall by the Philharmonic Society under Adolph Neuendorff on October 3, 1878. Serge Koussevitzky conducted the Brahms Symphony No. 2 on August 15, 1936, during the BSO's first season of concerts in the Berkshires; he also led the orchestra's first performance of the Brahms Second at Tanglewood, on August 14, 1938. Zdenek Macal led the BSO's most recent Tanglewood performance, on July 5, 1997. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

Brahms's Second Symphony was new when the Boston Symphony Orchestra was founded. True, it had already been played twice in Boston, but it was counted as a fearfully modern composition, and when the BSO's first music director, Georg Henschel,

led a performance of the piece in the orchestra's inaugural season, people listened with respect, at least, if not enthusiasm (after all, Henschel was a friend of the composer himself); years later he wrote a book entitled *Personal Recollections of Johannes Brahms.* The reviewers found the symphony a tough nut to crack. The *Boston Traveler* ran a review that was as typical of its day as it is atypical of ours:

> It would appear as though Brahms might afford occasionally to put a little more melody into his work—just a little now and then for a change. His Second Symphony gave the impression that the composer was either endeavoring all the while to get as near as possible to harmonic sounds without reaching them, or that he was unable to find any whatever.

We can only gape in astonishment. During the intervening century we have come to recognize the Second above all as the most pastoral of Brahms's four essays in the symphonic medium, the lush and sensuous foil to his more austere C minor symphony composed only the preceding year.

It is well known that Brahms delayed until his forty-third year before actually allowing a symphony of his to be brought to performance. The First, completed in 1876, was not the first he had ever attempted. At least one abortive earlier effort had served as raw material for his First Piano Concerto and the *German Requiem.* Others may well have been sketched, even substantially composed, then destroyed. Part of the problem was his concern with the fact that the mantle of Beethoven had been placed implicitly on his shoulders, a responsibility that Brahms neither wanted nor needed. Already more self-critical than most composers ever become, he was increasingly leery of the interest with which the musical world awaited his first contribution to the field that Beethoven had made so thoroughly his own.

Once having broken the ice with the First Symphony, however, Brahms did not hesitate to try again. His Second Symphony was written the following year during his summer vacation on the Wörthersee (Lake Wörth) near Pörtschach in Carinthia (southern Austria). He spent three summers, from 1877 to 1879, in that resort, and each one was musically productive. The successive years saw the composition of the Second Symphony, the Violin Concerto, and the G major violin sonata. The new symphony was an enormous success when Hans Richter conducted the first performance in Vienna; it was no less well received two weeks later in Leipzig. These two cities were, of course, centers of Brahms aficionados (the critic Eduard Hanslick especially in Vienna, and Clara Schumann in Leipzig). Further afield the symphony attracted mixed notices, but always respect at the very least.

The music pulses with sounds of nature. The opening horn melody conjures up the freshness of the outdoors. The composer's friend and longtime correspondent Dr. Theodor Billroth wrote to him after hearing the symphony, "How beautiful it must be on the Wörthersee!" What strikes the listener first is the apparent relaxation of mood, especially of the Second Symphony as compared with the tense opening of its predecessor. What is not so immediately apparent is the fact that the Second is, if anything, even more precision-ground than the First. The parts fit as in a fine watch. This was certainly noticed even by the negative early critics, who grudgingly admitted the composer's skill. W.F. Apthorp, later the BSO's program annotator, wrote in the *Boston Courier* following the first performance in Boston:

> It would take a year to really fathom the Second Symphony, and a year of severe intellectual work, too. One would only like to be a little more sure that such labor would be repaid.

How times change! From the distance of a century, we are prepared to enjoy the spontaneity, the sensuous richness of this most "Viennese" of the Brahms symphonies—to such an extent, in fact, that many listeners blithely forgo the "intellectual work" that Apthorp mentions and allow themselves simply to wallow in the sound.

And yet it is surprising but true that this largest, most apparently unbuttoned of the Brahms symphonies is also one of the most closely wrought. Everything in the first movement grows out of the opening phrase and its component parts: a three-

note "motto" in cellos and basses, the arpeggiated horn call, a rising scale figure in the woodwinds. It might be easy, for example, to overlook the first three notes as a mere preparation for the "true" theme in the horns (after all, that motto figure does not even return at the recapitulation, which starts with the horn call); but at every point in the first movement and elsewhere throughout the symphony echoes of those three notes appear—sometimes as quarter-notes (as in the opening), sometimes speeded up to eighth-notes (which has the effect of changing the 3/4 movement to 6/8), and sometimes slowed down to half-notes (which does the opposite, changing 3/4 to 3/2 in feeling).

One of the loveliest moments in the first movement occurs at the arrival of the second theme in violas and cellos; this melting waltz tune sounds more than a little like Brahms's *Lullaby*—is that why it is so relaxing? Brahms saturates the melody with lower string sound by giving the tune to the cellos and placing them above the violas, who have an accompanying part.

The second movement, a rather dark reaction to the sunshine of the first, begins with a stepwise melody rising in the bassoons against a similar melody descending in the cellos, the two ideas mirroring each other. Each of them, rising and falling in slow graceful shapes, grows organically into rich and sinuous patterns.

Beethoven would have written a scherzo for his third movement, perhaps one with two Trios, as in the Seventh Symphony. Brahms avoids direct comparison with Beethoven by making his third movement more of a lyrical intermezzo, but the shape is close to that of the scherzo with two Trios. A serenading melody in the oboe opens the main section, which is twice interrupted by Presto sections in different meters (the first shifts from 3/4 to 2/4, the second from 3/4 to 3/8). This aroused consternation among Boston critics a century ago. John Sullivan Dwight commented, "It is all pretty, but it hardly seems to hold together—the giddy fancies of a wayward humor." He failed to notice that each of the interruptions is a variation and further development of ideas already heard in the main part, especially the oboe tune. Trios are normally inserted for purposes of contrast, but Brahms achieves his contrast through unity.

The final Allegro is as close-knit as the first movement and is based throughout on thematic ideas that can ultimately be traced back to the very beginning of the symphony (including the "motto"). Here, too, Brahms's lavish invention makes familiar ideas sound fresh in new relationships. Once again he produces another of those prize metrical shifts, producing a passage that gradually grows from the basic 2/2 of the movement into a surprising 3/4, while the conductor continues to beat in 2/2!

The miracle of this symphony remains the fact that it sounds so easy and immediate and yet turns out to be so elaborately shaped. I have a secret hope that at some point, after he had had a chance to hear the piece a few more times, old Apthorp really did put in his "year of severe intellectual work"—or perhaps simply listened with open ears—and realized what he had been missing.

—S.L.

ARTISTS

James DePreist



Widely esteemed as one of America's leading conductors, James DePreist has been music director of the Oregon Symphony since 1980. He also serves as music director of the Monte Carlo Philharmonic and was principal guest conductor of the Helsinki Philharmonic. As a guest conductor he has appeared with orchestras throughout the United States, including the Baltimore Symphony, the Boston Symphony, the Chicago Symphony, the Detroit Symphony, the Houston Symphony, the Juilliard Orchestra, the Los Angeles Philharmonic, the Minnesota Orchestra, the National Symphony, the New York Philharmonic, the Philadelphia Orchestra, and the Pittsburgh Symphony. Internationally, he has recently conducted the Netherlands Philharmonic, the Hallé Orchestra, Vienna's Tonkünstler Orchestra, and the Tokyo Metropolitan

Orchestra. Mr. DePreist's tenure with the Oregon Symphony has been a period of exceptional artistic growth for the orchestra, which has further expanded its audience through a successful series of recordings for Delos and Koch. The conductor's discography also includes a continuing Shostakovich symphony cycle with the Helsinki Philharmonic on Delos and Ondine, and numerous recordings for BIS with the Malmö Symphony, of which he was chief conductor from 1991 to 1994, and the Royal Stockholm Philharmonic. His recording of the two Shostakovich cello concertos with soloist Torleif Thedeen and the Malmö Symphony won a 1995 Cannes Classical Music Award. Born in Philadelphia in 1936, and the nephew of contralto Marian Anderson, Mr. DePreist pursued studies in composition with Vincent Persichetti at the Philadelphia Conservatory and earned bachelor of science and master of arts degrees from the University of Pennsylvania. In 1962, while on a State Department tour of Bangkok, he contracted polio. Making a partial recovery, he went on to win a first prize in the 1964 Dimitri Mitropoulos International Conducting Competition and was then selected by Leonard Bernstein to be an assistant conductor of the New York Philharmonic for the 1965-66 season. From 1967 through 1970 Mr. DePreist lived in the Netherlands, where he made a highly acclaimed European debut with the Rotterdam Philharmonic in 1969, in which year he was also awarded a Martha Baird Rockefeller grant. Concert engagements soon followed in Stockholm, Amsterdam, Berlin, Munich, Stuttgart, Belgium, and Italy. In 1971 Antal Dorati chose Mr. DePreist to become his associate conductor with the National Symphony Orchestra in Washington, D.C. In 1976 he became music director of the Quebec Symphony, Canada's oldest orchestra, remaining there until 1983. Mr. DePreist made his Boston Symphony debut at Tanglewood in August 1973 and appeared for the first time with the orchestra in Symphony Hall in November 1997. James DePreist has been awarded fifteen honorary doctorates and has authored two books of poetry. An elected fellow of the American Academy of Arts & Sciences and the Royal Swedish Academy of Music, he is also a recipient of the Insignia of Commander of the Order of the Lion of Finland.

Florence Quivar



The American mezzo-soprano Florence Quivar has collaborated with most of the leading conductors of our time and is a regular guest with the world's leading opera companies, orchestras, and music festivals. This past March she joined Seiji Ozawa and the Boston Symphony Orchestra for performances of Mahler's Third Symphony in Boston, London, Paris, and Vienna, subsequently rejoining Mr. Ozawa and the BSO for that same work here at Tanglewood last Sunday. Ms. Quivar's engagements this season have also included her appearance as the Goddess of the Water in the world premiere of Anthony Davis's opera *Amistad* at Lyric Opera of Chicago, Beethoven's *Missa Solemnis* with James Levine and the Berlin Philharmonic, Debussy's *La Damoiselle élue* and Stravinsky's *Oedipus Rex* with the Minnesota Orchestra, Zemlinsky's *Symphonische Gesänge* on tour with the Bochum Symphony, and a series of recitals. Besides her many appearances at the Metropolitan Opera, where her roles have included Mother Marie in Poulenc's *Dialogues des Carmélites*, Isabella in *L'italiana in Algeri*, Fidès in *Le Prophète*, Ulrica in *Un ballo in maschera*, and Serena in the Met's first production of *Porgy and Bess*, she has also appeared with London's Royal Opera, Los Angeles Music Center Opera, the Hamburg State Opera, Bavarian State Opera, Seattle Opera, at Bologna's Teatro Comunale, and at the Salzburg Festival. Ms. Quivar's appearances with orchestra reflect her extensive repertoire; these have included a Carnegie Hall performance of *Four Saints in Three Acts* honoring Virgil Thomson's eighty-fifth birthday, a Bach 300th-birthday celebration at Alice Tully Hall with Gerard Schwarz, Berlioz's *La Mort de Cléopâtre* at the Berlin Festival, and numerous performances of such works as Verdi's *Requiem*, Beethoven's *Missa Solemnis* and Ninth Symphony, Brahms's *Alto Rhapsody*, Mendelssohn's *Elijah*, Schumann's *Das Paradies und die Peri*, Prokofiev's *Alexander Nevsky*, Szymanowski's *Stabat Mater*, and Mahler's *Kindertotenlieder*, *Songs of a Wayfarer*, and *Resurrection* Symphony. Among Ms. Quivar's many recordings are "Ride On, King Jesus," a solo album of spirituals for Angel/EMI; Verdi's *Luisa Miller* and Stravinsky's *Oedipus Rex* under James Levine; Mahler's Eighth Symphony with Seiji Ozawa and the Boston Symphony; the Verdi *Requiem* with Sir Colin Davis; *Porgy and Bess* with Lorin Maazel and the Cleveland Orchestra; Verdi's *Un ballo in maschera* with Herbert von Karajan; Szymanowski's *Stabat Mater* with Sir Simon Rattle; Handel's *Messiah* with Andrew Davis; Berlioz's *Roméo et Juliette* with Charles Dutoit; and Virgil Thomson's *Four Saints in Three Acts*. A native of Philadelphia, Ms. Quivar is a graduate of the Philadelphia Academy of Music

and a former member of the Juilliard Opera Theater. She is a winner of the National Opera Institute Award, the Baltimore Lyric Opera Competition, and the Marian Anderson Vocal Competition. Since her BSO debut in 1976, she has sung music of Handel, Roger Sessions, Mahler, Berlioz, Brahms, Beethoven, and Verdi with the orchestra, including performances at Symphony Hall, Carnegie Hall, and Tanglewood.

André Watts



André Watts burst upon the music world at sixteen, when Leonard Bernstein chose him to make his debut with the New York Philharmonic in a nationally televised Young People's Concert. Then, two weeks later, Bernstein asked him to substitute at the last minute for the ailing Glenn Gould in performances of Liszt's E-flat piano concerto with the New York Philharmonic. Today, more than thirty years later, his performances each year bring him to every corner of the globe. His continuing involvement with television—including the first full-length recital in the history of television, which was also the first solo recital on "Live From Lincoln Center"—is unique in the field of classical music. In the 1987-88 season, PBS broadcast his twenty-fifth anniversary concert from Lincoln Center, including concertos by Beethoven, Liszt, and Rachmaninoff with Zubin Mehta and the New York Philharmonic. More recently he appeared in a special program highlighting the 38th annual Casals Festival in Puerto Rico, aired nationally on the Arts & Entertainment network in January 1995, and for which he received an Emmy nomination in the category of Outstanding Individual Achievement in Cultural Programming. Mr. Watts is an active recording artist. His latest compact disc release features both Liszt piano concertos and MacDowell's Piano Concerto No. 2 with Andrew Litton and the Dallas Symphony on Telarc; this follows his acclaimed Telarc debut disc pairing Tchaikovsky's Piano Concerto No. 1 and Saint-Saëns' Concerto No. 2 with Yoel Levi and the Atlanta Symphony. Other recent discs include "The Chopin Recital" and "The Schubert Recital," both on Angel/EMI. This summer Mr. Watts performs at London's Barbican Centre with the Bournemouth Symphony Orchestra, appears in recital at the Istanbul Festival, and plays concertos at the Mostly Mozart festivals in New York and Tokyo, as well as at the Saratoga Performing Arts Center, Tanglewood, and Ravinia. His 1998-99 season brings performances with the New York Philharmonic, the National Symphony, and numerous other orchestras across the United States. He hosts the thirtieth-anniversary gala of the Chamber Music Society of Lincoln Center in a "Live From Lincoln Center" telecast this October and also joins the Chamber Music Society on an east coast tour in the spring, including performances in New York City. Other highlights of his season include recitals in Germany, performances with Finland's Tampere Philharmonic and the Bern Symphony Orchestra, and recitals in California, New York, Houston, Chicago, Philadelphia, San Francisco, St. Louis, and Japan. In addition to performing benefit concerts for a variety of causes, Mr. Watts has taken a leadership role in his involvement with "Classical Action: Performing Arts Against AIDS," donating a portion of each fee from each U.S. engagement, and doubling his contribution if the presenting organization matches that amount. Classical Action then allocates these funds to AIDS services in the presenters' communities. A much-honored artist who has played before royalty in Europe and heads of government all over the world, André Watts was chosen to receive the Avery Fisher Prize in 1988. At twenty-six he was the youngest person ever to receive an honorary doctorate from Yale University, and in 1984 the Peabody Conservatory of Johns Hopkins University honored him with its Distinguished Alumni Award. In May 1997 his *alma mater* again recognized his accomplishments by presenting him with an honorary doctorate. In addition he has received honorary degrees from the University of Pennsylvania, Miami University of Ohio, Albright College, Brandeis University, Trinity College, and the Juilliard School of Music. Mr. Watts made his first Boston Symphony appearances in January 1969 and appeared with the orchestra most recently at Tanglewood last summer.

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1998

Tanglewood on Parade

TUESDAY
AUGUST 4
1998

Tanglewood
Music
Center
1998

Tanglewood Music Center *an activity of the Boston Symphony Orchestra*

Seiji Ozawa, *Music Director, Boston Symphony Orchestra*
Mark Volpe, *Managing Director, Boston Symphony Orchestra*
Ellen Highstein, *Director, Tanglewood Music Center*

Boston Symphony Orchestra
Members of each section of the Boston Symphony, including both principal and section players, are participating in the daily activities of the Tanglewood Music Center, giving master classes, sectional rehearsals, repertoire classes, and chamber music coachings.

1998 Additional Artist Faculty & Guest Artists

Juilliard String Quartet
Joel Smirnoff, violin
Ronald Copes, violin
Samuel Rhodes, viola
Joel Krosnick, cello

Guarneri Quartet
Arnold Steinhardt, violin
John Dalley, violin
Michael Tree, viola
David Soyer, cello

Arditti String Quartet
Irvine Arditti, violin
Graeme Jennings, violin
Dov Scheindlin, viola
Rohan de Saram, cello

Chamber Music
Emanuel Ax, piano
Charles E. Culpeper Foundation Chair
Norman Fischer, cello
Barbara LaMont Master Teacher Chair
Raphael Hillyer, viola
Richard Burgin Chair
Andrew Jennings, violin
Beatrice Sterling Proctor Master Teacher Chair
Bonnie Hampton, cello
Robert Mann, violin
Dr. and Mrs. Edward L. Bowles Master Teacher Chair
Peter Serkin, piano
Marian Douglas Martin Chair, endowed by Marilyn Brachman Hoffman
Roger Voisin, trumpet
Berkshire Chair

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Phyllis Curtin
Country Curtains Master Teacher Chair
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John Williams

Contemporary Music
Reinbert de Leeuw, *Director, Festival of Contemporary Music*
A grant from the Velmans Foundation helps to underwrite Mr. de Leeuw's residency.
Stefan Asbury, *Coordinator of New Music Activities*

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The Tanglewood Music Center is funded in part by grants from the National Endowment for the Arts and the Helen F. Whitaker Fund.

Tanglewood on Parade

Tuesday, August 4, 1998

For the benefit of the Tanglewood Music Center

Tanglewood Music Center

2:00 Gates Open

2:00 Boston University Tanglewood Institute: Fanfares at Main Gate Drive (Rear of Shed in case of rain)

2:30 Boston University Tanglewood Institute: Chamber Music Concert (Chamber Music Hall)

2:45 Tanglewood Music Center Fellowship Chamber and Vocal Music (Seiji Ozawa Hall and Theatre-Concert Hall)

3:45 Boston University Tanglewood Institute Young Artists Orchestra and Chorus (Koussevitzky Music Shed)

5:00 Alpine Horn Demonstation (Lawn in front of Chamber Music Hall; inside in case of rain)

5:30 Balloon Ascension (Lawn near Lion Gate, weather permitting)

6:00 Tanglewood Music Center Fellowship Wind Music (Tanglewood Manor House porch; Chamber Music Hall in case of rain)

7:00 Berkshire Highlanders (Lion Gate; rear of Shed in case of rain)

8:00 Tanglewood Music Center Fellowship Brass, Roger Voisin conducting: Fanfares (Koussevitzky Music Shed)

8:30 Gala Concert (Koussevitzky Music Shed)

Hot air balloon courtesy of Mr. and Mrs. Charles Joseph of Lebanon, New Jersey
Alpine horns courtesy of BSO horn player Daniel Katzen
Artillery and cannon supplied by Eastover, Inc.
Scottish folk music courtesy of the Berkshire Highlanders
Fireworks over the Stockbrige Bowl following the Gala Concert

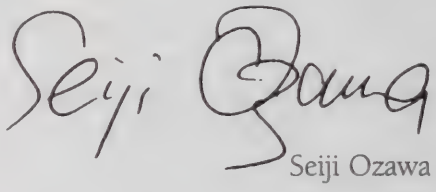
A Message from Seiji Ozawa

Welcome to Tanglewood on Parade, our annual celebration of Tanglewood and the Tanglewood Music Center. Tanglewood on Parade is a festive celebration with a special purpose—to provide funds to support the Tanglewood Music Center, one of the most influential centers for advanced musical study in the world. In fulfillment of Serge Koussevitzky's dream, young musicians come to this beautiful setting to work under the supervision of outstanding artist-teachers, all in daily contact with the life of the Boston Symphony Orchestra. This year, in a way Koussevitzky particularly envisioned, members from each section of the BSO are participating more fully in the daily activities of the Tanglewood Music Center, with an expanded schedule of master classes, sectional rehearsals, repertoire sessions, and chamber music coachings. In tonight's concert the BSO and TMC Orchestra join together for what is always a very special highlight of our summer.

By joining us here today you are supporting the important work of the Tanglewood Music Center's extraordinary young musicians, young professionals and conservatory or post-graduate level students of exceptional accomplishment. Each year generous patrons provide financial support that makes it possible to maintain the TMC year after year. Without this help, and the support of music lovers like yourselves, the Tanglewood Music Center could not survive. The Boston University Tanglewood Institute offers similar advanced training to musicians of high school age. Their participation reflects more than thirty years of partnership with the Boston Symphony.

Every ticket sold today helps us continue to offer tuition-free Fellowships to young musicians who have worked very hard to earn a place in these programs. This freedom from financial concern allows them to focus all their attention on music-making. There is no other place in the world like Tanglewood, where young musicians are inspired by the Boston Symphony Orchestra, the TMC Faculty, the guest artists who perform here, and the unique Tanglewood landscape.

The Tanglewood Music Center has held a special place in my heart since I arrived here in 1960. Making others feel welcome here has also become an important part of my life. For two months each year we live and work together. This is the spirit that welcomed me when I first arrived, and which I hope to pass on to others. Just as I found a home in music at Tanglewood, so do hundreds of aspiring young musicians who come here each summer. We all thank you for helping to make this possible.



Seiji Ozawa



The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the school with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The school opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. In 1997, Ellen Highstein was appointed Director of the Tanglewood Music Center, operating under the artistic supervision of Seiji Ozawa.

The Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced instrumentalists, singers, conductors, and composers who have completed most of their formal training in music. In 1998, new TMC offerings led by BSO members include a Concertmaster Seminar, double bass, wind, brass, and percussion programs, and a seminar on audition techniques. During their special residencies at Tanglewood this summer, three acclaimed ensembles—



Serge Koussevitzky

the Juilliard, Guarneri, and Arditti string quartets—are offering master classes and coaching sessions on the string quartet literature. As part of a newly created "Lives in Music" program, Tanglewood Artist-in-Residence John Williams leads a three-week Film Composition Seminar for Composition Fellows. The TMC continues to offer two special seminars—the Phyllis Curtin Seminar for Singers, and the Conducting Class—both open to a limited number of experienced young musicians of outstanding promise, and there are master classes and coachings led by a number of guest artists present at Tanglewood to appear with the Boston Symphony. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high-school age.

It would be impossible to list all the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Seiji Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Please note that this concert is being videotaped by NHK for future telecast in Japan, and that occasional pictures of the audience may be used.



William Mercer

Gala Concert



TANGLEWOOD ON PARADE

Tuesday, August 4, at 8:30

CO-SPONSORED BY FILENE'S AND GE PLASTICS

For the benefit of the Tanglewood Music Center

TANGLEWOOD MUSIC CENTER ORCHESTRA
BOSTON SYMPHONY ORCHESTRA
BOSTON POPS ORCHESTRA
SEIJI OZAWA, KEITH LOCKHART, and
JOHN WILLIAMS, conductors
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN — *Leonore* Overture No. 3, Opus 73a

TANGLEWOOD MUSIC CENTER ORCHESTRA,
SEIJI OZAWA conducting

GERSHWIN — *Lullaby*, for string orchestra

BERNSTEIN — Three Dance Episodes from *On the Town*

The Great Lovers
Lonely Town: *Pas de deux*
Times Square: 1944

BOSTON POPS ORCHESTRA,
KEITH LOCKHART conducting

INTERMISSION

WILLIAMS — "Hymn to the Fallen" from *Saving Private Ryan*
with the TANGLEWOOD FESTIVAL CHORUS

Three pieces from *Hook*

The Banquet
The Face of Pan
Flight to Neverland

BOSTON SYMPHONY ORCHESTRA,
JOHN WILLIAMS conducting

TCHAIKOVSKY — Ceremonial Overture, *1812*
with the TANGLEWOOD FESTIVAL CHORUS

TANGLEWOOD MUSIC CENTER ORCHESTRA
and BOSTON SYMPHONY ORCHESTRA,
SEIJI OZAWA conducting

Baldwin piano

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GE Plastics

Notes

Ludwig van Beethoven's (1770-1827) struggles with musical drama in his single completed opera are well documented not only in the different versions of the opera itself (the earliest of which can now be heard on records as *Leonore*, along with the definitive *Fidelio*) but also in the overtures—no fewer than four!—that he composed for his work. Of these, three are called "*Leonore* Overtures," according to the title Beethoven preferred (though it was not, in the end, used in performance since another composer, Giovanni Simone Mayr, had recently written an opera with the same title); the fourth is called simply the *Fidelio* Overture. Beethoven wrote what we now call the *Leonore* Overture No. 3 for a revised version of the opera given in March 1806. But the problem with that overture when connected to the opera is that it is too powerful, utterly overwhelming the light opening scenes. In fact, it remains one of the most dramatic and exciting overtures ever written. It begins with a slow introduction in which Beethoven quotes the hero Florestan's main aria "In des Lebens Frühlingstagen" ("In the spring days of my life"), which appears again later, in another version stated by clarinet, as the secondary theme of the main body of the overture. The taut, exciting development climaxes in a gesture borrowed from the opera itself—an offstage trumpet signalling the arrival of help and the downfall of the villainous Don Pizarro's murderous intentions.

George Gershwin (1898-1937) came out of Tin Pan Alley and made his first income in music as a "song plugger," tirelessly sitting at a piano in a publisher's music shop, demonstrating the latest hit songs to customers who might be persuaded to buy the sheet music themselves—though it is a good bet that none of them ever played the typical hack pop tune with anything like the keyboard flair Gershwin brought to his improvisations. Gradually he had an opportunity to demonstrate some of his own tunes, and before too long he was contributing songs to reviews, then writing the scores of entire shows. But Gershwin also aspired to serious musical respectability. Even after becoming wealthy and successful, he continued to study music with the best teachers he could find, even undertaking extensive work in orchestration (which few Broadway composers wanted to trouble themselves with since there was never time for the composer to orchestrate a show anyway). But in addition to his Broadway shows, Gershwin wanted to write for the concert hall and the opera house, to which end he undertook work in many of the standard "classical" genres. His *Lullaby* for strings (playable by string quartet or a full orchestral string section), composed about 1919

A Message to Our Patrons

This summer, following upon our initial experiments last year, Tanglewood is continuing to explore the use of large-screen video projections from the stage to screens positioned on the rear colonnade of the Koussevitzky Music Shed and this year in the rear of the Shed, as a means of enhancing the Tanglewood concert experience for our patrons. The screens are being used this summer for the July 31 Boston Symphony concert, the Leonard Bernstein Memorial Concert on August 1, Tanglewood on Parade on August 4, and the BSO concerts of August 7 and 8. Please note that this is still being done on an experimental basis, and is being examined not only with regard to the technology, but also with regard to cost implications. Surveys will be distributed to members of the audience on some of these evenings; we appreciate hearing from you as we continue to experiment with the use of these screens. The surveys may be returned by dropping them in the designated boxes as you exit the grounds, or by handing them to one of our volunteer collectors. Thank you very much for your assistance; we value your input.

or 1920, is one of the earliest examples of this aspiration to write for a standard classical ensemble. It is a far more delicate work than the bouncy show tunes he was writing at the same time, but that probably reflects his own understanding of the dichotomy between popular and classical. In any case, he still imbues his Lullaby with a subtle touch of syncopation.

Soon after making a splash as a dramatic last-minute stand-in for Bruno Walter with the New York Philharmonic on November 14, 1943, and conducting the premiere of his Symphony No. 1, *Jeremiah*, in Pittsburgh, **Leonard Bernstein** (1919-1990) composed his first Broadway show, *On the Town*, a story of three sailors stationed at the Brooklyn Navy Yard during World War II who have a twenty-four-hour shore leave in Manhattan, a city new to them all. The simple but effective plot—borrowed from his ballet *Fancy Free*—follows the three young men as they sightsee and look for love in Gotham. The hectic pace of their day is wonderfully captured in the first of the Three Dance Episodes, depicting "The Great Lover" searching for that perfect girl. One of Bernstein's most beautiful and poignant melodies, "Lonely Town," underlies the *pas de deux*. The lively depiction of Times Square that ends the Three Dance Episodes was also the finale of the show's first act. In the concert version, the dance episodes are dedicated to the three women who played the principal roles in the original show: Sono Osato, Betty Comden, and Nancy Walker.

The long-lasting collaboration between **John Williams** (b.1932) and film director Steven Spielberg has involved works ranging from the pure entertainment of *E.T* or *Home Alone* to the thrills of *Jaws* and the sobering and touching *Schindler's List*. Their latest collaboration, *Saving Private Ryan*, which opened on July 24, revisits World War II for a moving story, suggested by one widely reported at the time, of the Ryan family, all four of whose sons had gone to fight. When three of them died in the space of a few days, the Army decided that the last remaining son must be returned alive to his family, and sent out a team to rescue him from a dangerous advanced position. "Hymn to the Fallen" is part of the score for the film. At first, Steven Spielberg's 1990 film *Hook*, an updated sequel to the Peter Pan story, was intended as a full-fledged musical with a score by John Williams. By the time the film was released, the songs had been jettisoned, but the orchestral score inherited some of the

Walter H. Scott



Seiji Ozawa in rehearsal with the TMC Orchestra in Ozawa Hall

tunes originally planned as songs, and the resulting background score to *Hook* proved to be John William's most lavish since *E.T.*

Pyotr Ilyich Tchaikovsky (1840-1893) composed the overture formally entitled *The Year 1812* for the Silver Jubilee of Tsar Alexander II, the "Tsar-Liberator," who had ascended the throne in 1855 and six years later issued the Edict of Emancipation freeing the serfs, who comprised one-third of the population of Russia. To any Russian the date 1812 instantly conjured up the image of Napoleon's invasion of Russia, his conquest of Moscow, and his devastating, ignominious retreat with only a tiny percentage of his army, most of which had been destroyed by extremes of winter weather and lack of food. Tchaikovsky finished the overture on October 18 and wrote soon afterward to his patroness, Nadezhda von Meck, with news of his latest compositions: "The Overture will be very loud and noisy, but I wrote it with little warmth or love; therefore it will probably have small artistic worth." Clearly Tchaikovsky wrote the piece as a potboiler, aimed at popular success. Without question he achieved his goal. The quotation of familiar tunes (familiar, at any rate, to his Russian audience in the 1880s) guaranteed a patriotic response as it reminded them of the historical events: the hymn "*God Preserve the Tsar*" at the beginning, the appearance of the "*Marseillaise*" symbolizing the invading French army, the musical battle between the two sides and the gradual overwhelming of the "*Marseillaise*" by the Russian music, and finally the Imperial anthem, reinforced by bells and cannon. And of course all of this has made the overture a popular showpiece from its very first performance.

—Steven Ledbetter

Artists

Seiji Ozawa is Music Director of the Boston Symphony Orchestra.

Keith Lockhart is Conductor of the Boston Pops Orchestra.

John Williams is Laureate Conductor of the Boston Pops and Artist-in-Residence at Tanglewood.

The official chorus of the Boston Symphony Orchestra, the all-volunteer Tanglewood Festival Chorus was founded in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center.

Tanglewood Festival Chorus, John Oliver, Conductor

Sopranos Michele Abadia • Barbara Berry • Sarah Brannen • Patricia Cox • Ann Dwelley • Martha Golub • Eileen Katis • Nancy Kurtz • Jane Morfill • Jenifer Munson • Pamela Schweppe • Suzanne Schwing • Lynn Shane • Joan Sherman ♦ **Mezzo-sopranos** Debra Basile • Maisy Bennett • Betty Blume • Abbe Dalton Clark • Barbara Clemens • Paula Folkman • Debra Swartz Foote • Roberta Hewitt • Donna Hewitt-Didham • Diane Hoffman-Kim • Annie Lee • Gale Livingston • Barbara Puder • Marian Rambelle • Ada Snider • Julie Steinhilber • Jennifer Walker • Christina Wallace • Marguerite Weidknecht ♦ **Tenors** Paul Allen • Brad Amidon • John Barr • Richard Bissell • Tom Dinger • Steve Groff • Michael Healan • Stan Hudson • Jim Kauffman • Ron Lloyd • Henry Lussier • Brian Robinson • Steve Rowan • Peter Smith • L. Daniel Vincent • Kurt Walker • Benjamin Youngman ♦ **Basses** Christopher Austin • Steve Bloom • Mark Gianino • Jeramie Hammond • Michael Healy • David Kim • Youngmoo Kim • Steve Ledbetter • David Lones • David Mazzotta • Robin McClellan • Liam Moran • Steve Owades • Karl Schoellkopf • Frank Sherman • Peter Strickland • Brad Turner • Tom Wang • Terry Ward • Peter Wender

Felicia A. Burrey, Manager ♦ Frank Corliss, Rehearsal Pianist

Tanglewood Music Center 1998 Fellowship Program

Violin

Alexandra Adkins, Denton, TX
William R. Housholder Fellowship/
Mu Phi Epsilon Claudette Sorel Scholarship
Shin-Young Ahn, Taegu, Korea
Harold G. Colt, Jr. Memorial Fellowship
John Andersen, Milwaukee, WI
Edward G. Shufro Fellowship
Jeremy Caplan, Brookline, MA
Carolyn and George Rowland Fellowship
in Honor of Eleanor Panasevich
Daniel Carlson, Chicago, IL
Edwin and Elaine London Family Fellowship
Annette Chang, Atlanta, GA
Harry and Marion Dubbs Fellowship/
Gerald Gelbloom Memorial Fellowship
Marlena Chow, St. Paul, MN
Jane W. Bancroft Fellowship
Sara DeCorso, Fairbanks, AK
Surdna Foundation Fellowship
Anna Elashvili, Baltimore, MD
Morris A. Schapiro Fellowship
William Fedkenheuer, Calgary, Alberta, Canada
Stokes Fellowship
Rebecca Fischer, Houston, TX
William F. and Juliana W. Thompson Fellowship
Angela Fuller, Seattle, WA
Ann and Gordon Getty Foundation Fellowship
Meesun Hong, Moore, SC
Merrill Lynch Fellowship
Colleen Jennings, Ann Arbor, MI
Mr. and Mrs. Jay Marks Fellowship
Blair Johnston, Okemos, MI
Max Winder Violin Fellowship
Yeojin Jung, Seoul, Korea
Ruth S. Morse Fellowship
Sophia Kessinger, Berkeley, CA
Northern California Fund Fellowship
David Ling, Canton, OH
Lenore and Alan Sagner Fellowship
Bin Lu, Zhe Jiang, China
Starr Foundation Fellowship
Sayaka Nakayama, Yokohama, Japan
Hon. and Mrs. Peter H. B. Frelinghuysen
Scholarship/Aso and Arlene Tavitian Fellowship
Patrick Neal, New Haven, CT
Donald Law Fellowship
Machiko Ozawa, Kanagawa, Japan
Harry and Mildred Remis Fellowship
Susan Perelman, Philadelphia, PA
Renee Rapaporte Fellowship
Antonio Rincon, Santo Domingo, Dominican Republic
Omar Del Carlo Tanglewood Fellowship
Jennifer Thompson, Buffalo, NY
Philip and Bernice Krupp Fellowship
Olivier Thouin, Joliette, Quebec, Canada
Lia and William Poorvu Fellowship/
Shirley and Sam Zemsky Fellowship
Elbert Tsai, Berkeley, CA
Housatonic Curtain Company Fellowship
Jana Vander Schaaf, St. Louis, MO
Jerome Zipkin Fellowship

Viola

Cecile Brossard, Paris, France
Florence Gould Foundation Fellowship
Andrew Duckles, Corvallis, OR
Red Lion Inn Fellowship
Christine Grossman, Norwalk, CT
Dan and Shirlee Cohen Freed Fellowship
Wilma Hos, Calgary, Alberta, Canada
Berkshire Life Insurance Company Fellowship/
Sue and David Rudd Fellowship
Dmitry Kustanovich, Worcester, MA
Theodore Edson Parker Foundation Fellowship/
Lucy Lowell (1860-1949) Fellowship
Catherine Lynn, Birmingham, AL
Gloria Narramore Moody Foundation Fellowship
Christopher McKay, Cincinnati, OH
Tappan Dixey Brooks Fellowship
Mai Motobuchi, Nara, Japan
Stanley Chapple Fellowship
Soung-Hee Park, Seoul, Korea
Bristol-Myers Squibb Foundation Fellowship
Courtney Sedgwick, Minneapolis, MN
William Randolph Hearst Foundation Fellowship
Amir Van der Hal, Jerusalem, Israel
American Friends of the Israel Philharmonic
Orchestra Fellowship
Emmanuel Witzthum, Mevaseret, Israel
James A. Macdonald Foundation Fellowship

Cello

Kathleen Balfe, Sunnyvale, CA
Mr. and Mrs. Allen Z. Kluchman Memorial
Fellowship
Gregory Beaver, East Lansing, MI
Miriam and Sidney Stoneman Fellowship
Pei-An Chao, Taipei, Taiwan
Northern California Audition Fellowship
Mihail Jojatu, Bucharest, Romania
Mr. and Mrs. Renke Thye Fellowship
Ludmila Konstantinova, Sofia, Bulgaria
Mr. and Mrs. David B. Arnold, Jr. Fellowship
Julia Kostenko, Kiev, Ukraine
Sylvia and Arnold Golber Fellowship
Ruti Machnai, Haifa, Israel
Bessie Pappas Fellowship
Matthew Millar, Madison, WI
Clowes Fund Fellowship

Rafael Popper-Keizer, Santa Cruz, CA
Naomi and Philip Kruvant Fellowship/
Jerry and Nancy Straus Fellowship
Dana Putnam, Houston, TX
Luke B. Hancock Foundation Fellowship
Carina Reeves, Vancouver, British Columbia, Canada
Robert and Luise Kleinberg Fellowship
Jeffrey Zeigler, Fremont, CA
Channing and Ursula Dichter Fellowship

Bass

Vincent Gendron, St. Hyacinthe, Quebec, Canada
Marion Callanan Memorial Fellowship
Susan Hagen, Peabody, MA
Mr. and Mrs. Robert E. Remis Fellowship
Eric Larson, Olympia, WA
Ginger and George Elvin Fellowship
David Molina, Detroit, MI
Arthur Fiedler/Leo Wasserman Fellowship
George Speed, Spartanburg, SC
Darling Family Fellowship
Irving Steinberg, Willingboro, NJ
BayBank/BankBoston Fellowship
Hsueh-fen Wei, Kaohsiung, Taiwan
David R. and Muriel K. Pokross Fellowship

Flute

Alyce Johnson, Fayville, MA
Alfred E. Chase Fellowship
Boaz Meirovitch, Tel Aviv, Israel
Lola and Edwin Jaffe Fellowship
Francesca Staderini, Rome, Italy
Tanglewood Ushers-Programmers Harry Stedman Fellowship/Olivetti Foundation Fellowship
Julie Thacker, Cary, NC
Selma Pearl and Susan and Richard Grausman Fellowship

Oboe

Michael Austin, New York, NY
Dr. John H. Knowles Memorial Fellowship
Carolyn Banham, Philadelphia, PA
Morningstar Family Fellowship
Ariana Ghez, New York, NY
Charles E. Culpeper Foundation Fellowship
Allison Kreiling, Rochester, NY
Augustus Thorndike Fellowship/
Sigma Alpha Iota Fund

Clarinet

Tad Calcara, Oceanside, CA
Betsey and David McKearnan Fellowship/
National Federation of Music Clubs Scholarship
Matthew Ernest, Poughkeepsie, NY
Rita Meyer Fellowship
Alexander Laing, Washington, DC
Raymond H. Schneider Fellowship,
honored by his friends on his 80th Birthday
Kenneth Long, Buffalo, NY
Miriam and Sidney Stoneman Fellowship

Bass Clarinet

Michelle Montone, Burke, VA
Country Curtains Fellowship

Bassoon

Patricia Dusold, Glenn Dale, MD
Sherman Walt Memorial Fellowship
Nathaniel B. Hale, Madison, WI
Daphne Brooks Prout Fellowship
Christopher Marshall, Hurst, TX
Helene R. and Norman L. Cahners Fellowship/
Mr. and Mrs. Belvin Friedson Fellowship
Sandra Nikolajevs, Millbury, MA
Robert G. McClellan, Jr. and
IBM Matching Grant Fellowship

Horn

Shelagh Abate, New York, NY
Susan Kaplan/Ami Trauber Fellowship
Bradley Gemeinhardt, Coradora, TN
Albert L. and Elizabeth P. Nickerson Fellowship
Andrew Karr, Brookline, MA
Brookline Youth Concerts Awards Committee Fellowship
Mollie Pate, New Orleans, LA
Frelinghuysen Foundation Fellowship
Kimberly Penrod, Washington, DC
Judy Gardiner Fellowship
Kevin Reid, Orlando, FL
Haskell Gordon Memorial Fellowship

Trumpet

David Gordon, Narragansett, RI
Ann and Gordon Getty Foundation Fellowship
Matthew Harding, Dartmouth, MA
André Côme Memorial Fellowship
Billy Hunter, Jr., Austin, TX
Wynton Marsalis Fellowship
Michael Mergen, Lebanon Township, NJ
Armando A. Ghitalla Fellowship
F. Alex Schmauk, Philadelphia, PA
Athena and James Garivaltis Fellowship

Trombone

David Begnoche, Mystic, CT
Anonymous Fellowship/Leo L. Beranek Fellowship
James Nova, South Windsor, CT
Caroline Grosvenor Congdon Memorial Fellowship
Mark Salatino, Syracuse, NY
Kandell Family Fellowship

Bass Trombone

Norbert Laczko, Budapest, Hungary
Dr. and Mrs. Arthur Kravitz Fellowship/
Steve and Nan Kay Fellowship

Tuba

Paul Beauchesne, Powell River, British Columbia, Canada
Anonymous Fellowship

Timpani/Percussion

Marc Damoulakis, Westboro, MA
Frederic and Juliette Brandi Fellowship
Michael LaMattina, Oberlin, OH
Mr. and Mrs. Murray S. Katz Fellowship
Michael Laven, Shaker Heights, OH
Charlotte Palmer Phillips Foundation
Jesse Monkman, Syracuse, NY
Rosamond Sturgis Brooks Memorial Fellowship
John Spirtas, Chapel Hill, NC
Raymond H. Schneider Fellowship, honored by his friends on his 80th Birthday
Angela Zator, Elmhurst, IL
Barbara Lee/Raymond E. Lee Foundation Fellowship

Harp

Yu-Hsin Huang, Tainan, Taiwan
Kathleen Hall Banks Fellowship/ John and Susanne Grandin Fellowship
Heather Kellgreen, Salt Lake City, UT
Janet Adams Fellowship

Piano

Emma Covill, London, England
Paul Jacobs Memorial Fellowship/ English Speaking Union Fellowship
Simone Dinnerstein Brooklyn, NY
Ruth and Jerome Sherman Memorial Fellowship
Martha Locker, Pittsburgh, PA
Peggy Rockefeller Memorial Fellowship
Heather O'Donnell, New York, NY
Baldwin Piano and Organ Company Fellowship
Aimee Tsuchiya, Minneapolis, MN
Wilhelmina Sandwen Memorial Fellowship
Shai Wosner, Moshav Batsra, Israel
Billy Joel Keyboard Fellowship

Composition

Marita Bolles, Allendale, NJ
Margaret Lee Crofts Fellowship
Matthew Guerrieri, Niles, IL
Aaron Copland Fund for Music Fellowship
Hiroko Ito, Tokyo, Japan
Otto Eckstein Family Fellowship
Kenneth Lampl, Trenton, NJ
Hannah and Raymond Schneider Fellowship
Gregory Mertl, New Milford, CT
DeWitt Wallace-Reader's Digest Fund Fellowship
Richard Whalley, Hertfordshire, England
Benjamin Britten Memorial Fellowship

Conducting

Kari Kropsu, Jyväskylä, Finland
Leonard Bernstein Fellowship
Andrew Robinson, Sydney, Australia
Seiji Ozawa Fellowship
Bundit Ungrangsee, Bangkok, Thailand
Leonard Bernstein Fellowship

Conducting Class

Sascha Goetzel, Vienna, Austria
Maurice Abravanel Scholarship/ Evelyn and Phil Spitalny Conductor Scholarship
Lawrence Golan, Chicago, IL
William and Mary Greve Foundation Scholarship
Wilson Hermanto, Jakarta, Indonesia
Edward and Joyce Linde Fellowship

Voice

Robert Avrett, Albany, GA
Juliet Esselborn Geier Memorial Fellowship/ Dr. and Mrs. Donald B. Giddon Fellowship
Janna Baty, Lexington, MA
Eunice Cohen Fellowship
Daniel Brenna, Eau Claire, Wisconsin
Wilmer and Douglas Thomas Fund Fellowship
Maartje de Lint, Eelde, Holland
Velmans Foundation Fellowship
Annalise Eberhart, Dallas, TX
Francis and Caryn Powers Fellowship/ Pearl and Alvin Schottenfeld Fellowship
Shang-Chen Fu, Taipei, Taiwan
Edward G. Shufro Fellowship
Elizabeth Granados, New York, NY
Mr. and Mrs. Vincent J. Lesunaitis Scholarship/ Maurice Schwartz Endowed Seminar Scholarship
Daniel Gurvich, Leningrad, USSR
Dorothy and Montgomery Crane Scholarship/ Ethel Barber Eno Scholarship
Tracy Rhodus, Seattle, WA
Susan Morse Hilles Fellowship
Jennifer Rivera, Santa Rosa, CA
Bernice and Lizbeth Krupp Fellowship
Scott Toperzer, Pittsburgh, PA
Eugene Cook Scholarship/ Patricia Plum Wylde Fellowship
Krista Wozniak, St. Paul, MN
Dale and Anne Fowler Fellowship/ Ann Sternberg-Clara Marum Fellowship

Phyllis Curtin Seminar for Singers

Eudora Brown, Santa Barbara, CA
Andrall and Joanne Pearson Scholarship
Angela Dilkey, Slidell, LA
Harold and Thelma Fisher Fellowship
Eric Lawrence, Westbury, NY
Tanglewood Ushers-Programmers Endowed Scholarship
William Murray, Auburn, NY
Dr. Marshall N. Fulton Memorial Fellowship
Erika Rauer, Dover, DE
Tisch Foundation Scholarship/ Leah Jansizian Memorial Scholarship
Gabrielle Rubinstein, Cleveland, OH
Richard F. Gold Memorial Scholarship
Geoffrey Scott, Houston, TX
June Ugelow Scholarship

Emily Sinclair, Ann Arbor, MI
Cynthia L. Spark Scholarship
Heather Steckler, Spokane, WA
Claire and Millard Pryor Scholarship
Amie Victoria Thompson, New York, NY
Charles L. Read Foundation Fellowship
Jeffrey Thompson, Rochester, NY
Miriam Ann Kenner Memorial Scholarship
Alison Trainer, San Diego, CA
Mary H. Smith Scholarship
Alison Tupay, Buffalo, NY
Stuart Haupt Scholarship
Wim Hein Voorsluis, The Hague, The Netherlands
The Netherland-America Foundation Fellowship
Elizabeth Wiles, Houston, TX
William E. Crofut Family Scholarship
Avid Williams, New York, NY
Nat Cole Memorial Fellowship

Vocal Pianist
Daniel Hobbs, Gordon, NE
Stephanie Morris Marryott and Franklin J. Marryott Fellowship
Akiko Hosaki, Osaka, Japan
Felicia Montealegre Bernstein Fellowship/ Mrs. Peter I.B. Lavan Scholarship
Ken Johansen, Denmark
R. Amory Thorndike Fellowship
Djordje Nesic, Belgrade, Yugoslavia
Edward S. Brackett, Jr. Fellowship
Elvia Puccinelli, Los Angeles, CA
Clarice Neumann Fellowship

A Musical Partnership

The Boston Symphony Orchestra salutes the Baldwin Piano Company, which has provided pianos for young musicians and professional artists at Tanglewood for more than a half-century.

Tanglewood Music Center

Boston Symphony Orchestra 1997-98

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, Music Director

Bernard Haitink, Principal Guest Conductor, *LaCroix Family Fund*

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Alfred Schneider
Carolyn and George Rowland chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Jerome Rosen
Ruth and Carl J.Shapiro chair, fully funded in perpetuity

*Sheila Fiekowsky
David and Ingrid Kosowsky chair

*Jennie Shames
Theodore W. and Evelyn Berenson Family chair

*Valeria Vilker Kuchment
Stephanie Morris Marryott and Franklin J. Marryott chair

*Tatiana Dimitriades
Catherine and Paul Buttenwieser chair

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

Second Violins

Marylou Speaker Churchill
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

*Kelly Barr

*Elita Kang

§Gerald Elias

§Abraham Appleman

§Ann Leathers

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
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Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

John Salkowski
Joseph and Jan Brett Hearne chair

*Robert Olson

*James Orleans

*Todd Seeber

*John Stovall

*Dennis Roy

§Joseph Holt

*Participating in a system of rotated seating

†On sabbatical leave

§Substituting, Tanglewood 1998

Flutes
Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith†
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity
§Marianne Gedigian

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/ Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair

Associate Principal
Nina L. and Eugene B. Doggett chair
Thomas Rolfs

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair
William Shisler
Sandra Pearson

Assistant Conductor
Richard Westerfield
Anna E. Finnerty chair

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
Position endowed by Angelica L. Russell
Peter Riley Pfitzinger

Stage Assistant
Gabriel Orenic

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Boston University Tanglewood Institute

Bruce MacCombie, *Dean, Boston University School for the Arts*
Phyllis Hoffman, *Director, Music Division*
Cynthia Plumb, *Administrator*

Young Artists Orchestra and Chamber Music Program

Violin

Emily Ho, *Porterville, CA*
Katherine Collins, *Florissant, MO*
Eugenia Sozzi, *Burke, VA*
Rob Weisberger, *West Stockbridge, MA*
Erik Rynearson, *Malibu, CA*
Anna Bulbrook, *Weston, MA*
Monica Jang, *Weston, MA*
Hannaha Lee, *Sorrento, FL*
Natalya Weinstein-Roberts, *Leverett, MA*
Alison Stein, *Hamden, CT*
Elana Arian, *Larchmont, NY*
Daniel Chen, *Andover, MA*
Heather Wittels, *Brookline, MA*
Ana Ilieva Pedeva, *Sofia, Bulgaria*
Joshua Kaye, *Wilton, CT*
Yevgeny Kutik, *Pittsfield, MA*
Megan Prado, *Arlington, MA*
Whitney Friedrich, *Newport, RI*
Marya Vrba, *Flagstaff, AZ*
Matthew Cataldi, *Worthington, OH*
Julie Lee, *Sorrento, FL*
Robert Redman, *Fort Worth, TX*
Jared Joyce-Schleimer, *Mount Pleasant, SC*
Laura Colgate, *Cordova, TN*
Ben Hellman, *Larchmont, NY*
Alice Wang, *Bedminster, NJ*
Noah Geller, *Oak Park, IL*
Kate Roberts, *Andover, MA*
Bo-Kyung Song, *Providence, RI*
David Lebel, *Auburn, MA*
Samuel Chang, *Longmeadow, MA*
Yuko Shimokawa, *Shrewsbury, MA*
Caitlin Gracey, *Newport News, VA*
Kathryn Studley, *East Falmouth, MA*
Amy Baughman, *Cambridge, MA*

Viola

Mark Holloway, *Oceanside, NY*
Leandro Vargas, *Dallas, TX*
Beth Guterman, *Belmont, MA*
Molly Gebrian, *W. Hartford, CT*
Caroline Johnston, *Acton, MA*
Katie Concra, *Ballston Lake, NY*
Elizabeth Dinwiddie, *Poughkeepsie, NY*
Cori Tolda, *Ridgefield, CT*
Edward Klorman, *Rochester, NY*
Elizabeth Holub, *Tucson, AZ*
Brian Chow, *Burke, VA*
Andrea Spencer, *Woodbridge, CT*
Kirk Johnson, *Mattapan, MA*

Cello

Darwin Chen, *Ellicott City, MD*
Benjamin Kalb, *Wading River, NY*
Jason Colgate, *Cordova, TN*
Jessica Andrew, *Glendale, AZ*
Derek Chen, *Taipei, Taiwan*
Florence Wong, *Los Angeles, CA*
Cecilia Kwok, *Randolph, NJ*
Katherine Kennedy, *Dixfield, ME*
Ian Mok, *Black Hills, Esher, England*
Helena Likwornik, *Toronto, Ontario*
Laura Siegel, *Bedford, MA*

Double Bass

Joseph Conyers, *Savannah, GA*
Ira Gold, *Houston, TX*
Mike Williams, *Elizabeth, CO*
Akil Marshall, *Jamaica Plain, MA*
Benjamin Levy, *Englewood, CO*
Eileen Hwang, *Princeton Junction, NJ*
Kristen Underhill, *Glastonbury, CT*
Randall Wong, *Kailua, HI*
Leah Standard, *Williamsville, NY*
Stephanie Harrington, *Altamont, NY*
Beth Rachel Satkin, *Westfield, NJ*

Flute

Daniel Stein, *Palm Beach Gardens, FL*
Shawn Wyckoff, *Ashton, MD*
Nicole Newman, *Great Neck, NY*
Julietta Curenton, *Alexandria, VA*

Oboe

Amanda Dusold, *Glenn Dale, MD*
Michael Dressler, *Manhattan, KS*
Sarah Schram, *Milton, MA*
Michael Daniels, *Randolph, NJ*

Clarinet

Matthew Spivey, *Mt. Pleasant, SC*
Wilfredo Figueroa, *Bronx, NY*
Daniel Lano, *Ellicott City, MD*
Stephen Charette, *Novi, MI*

Bassoon

Sarah Williams, *Berkeley, Hts., NJ*
James Marshall, *Jackson, MI*
Isaac Gruber, *Fairfield, CT*
David Neway, *Rockville Ctr., NY*

Horn

Angela Bagnetto, *Endwell, NY*
Jean-Paul Bjorlin, *West Palm Beach, FL*
Mollie McDougall, *Syracuse, NY*
Anneka Zuehkle, *Vienna, VA*
Patrick Carlson, *Vashon, WA*
Christina Guarino, *Pleasantville, NY*

Trumpet

Jenny Ruzow, *Clifton Park, NY*
Gareth Flowers, *Arlington, VA*
Ryan Gardner, *Santa Monica, CA*
Lisa Edelman, *Egg Harbor Township, NJ*

Trombone

Peter Sohn, *Suffern, NY*
Julia Cowden, *Trumansburg, NY*
Dana Landis, *Longmeadow, MA*

Tuba

Daniel Bradley, *Fairfax, VA*

Percussion

Ian Antonio, *Loudonville, NY*
Matthew Beck, *Millbury, OH*
Jeff Luft, *Coral Springs, FL*
Adam Wallstein, *Newfane, VT*
Henry Wan, *Quincy, MA*

Young Artists Vocal Program

Soprano

Bethany Joy Ackeret, *Plover, WI*
Michelle Adessa, *Cheshire, CT*
Aubrey Baker, *Knoxville, TN*
Alisa Baxter, *Eagle, ID*
Mauri Bell, *Calgary, Canada*
Emily Bradof, *Spartanburg, SC*
Jennifer Buentello, *Victoria, TX*
Kirstin Chen, *Concord, NH*
Elizabeth Cornwall, *Concord, MA*
Karoun Demirjian, *Lexington, MA*
Allison Ewoldt, *Pleasantville, NY*
Deborah Grausman, *New York, NY*
Adrian Rhodes, *Thibodaux, LA*
Milena Grubor, *Troy, MI*
Caedmon Haas, *Chapel Hill, NC*
Maeve Hoglund, *Olympia, WA*
Brooke Lieberman, *Sudbury, MA*
Ashley Harris Logan, *Princeton, NJ*
Joelle Lurie, *Weston, MA*
Marlee MacArthur, *Plymouth Meeting, PA*
Clarice Mazanec, *Chesterland, OH*
Sarah Miller, *New York, NY*
Sarah Moulton, *Southampton, NY*
Ana Munoz, *Baltimore, MD*
Valerie Parks, *Dallas, TX*
Kristen Riley, *No. Attleboro, MA*
Leighanne Saltsman, *Rhinebeck, NY*
Jessica Searle, *Herndon, VA*
Martha Shershin, *Roswell, GA*
Valerie Silvis, *Winchester, VA*
Debra Stanley, *Annandale, VA*
Jennifer Stratton,* *Corner Brook, Newfoundland*
Sarah Vogel, *Weston, CT*
Megan Weber, *Bar Harbor, ME*

Mezzo-soprano

Dawn Anderson, *Cedar Falls, IA*
Meryl Amy Atlas, *Orange, CT*
Fleur Barron, *New York, NY*
Andrea Carey, *Canton, MA*
Elizabeth DeShong, *Port Trevorton, PA*
Roxann Ferguson, *Gurnee, IL*
Nora Graham-Smith, *Pittsford, NY*
Amy Helfer, *Cheshire, CT*
Emily Liotta, *Oceanside, NY*
Annabeth Loveys, *Newfoundland, Canada*
Melissa Mazzoli,+ *Lansdale, PA*
Jennifer Meggitt, *Temperance, MI*
Andrea Metz,* *Portland, OR*
Melina Packer, *Warwick, RI*
Vanessa Palo, *New Canaan, CT*
Adrienne Sass, *White River Junction, VT*
Faith Sherman, *Wilton, CT*
Sarah Stone, *Schenectady, NY*
Hanan Tarabay, *Gulf Breeze, FL*
Emmy Thomas, *Montgomery, AL*
Penelope Tidemand-Johannessen, *Nyack, NY*

Tenor

Vincent Capaldi, *Chepachet, RI*
Terry Doe, *Bronx, NY*

Michael Gerber, *Sharon, MA*
Karon Graham, *New York, NY*
Eric Hachikian,+ *Lake Forest, IL*
Lawrence Jones, *Amherst, MA*
Dan Kircher, *Westborough, MA*
Brett Mayo, *Antioch, TN*
Daisuke Nagaki, *Tokyo, Japan*
Eric Stinson, *West Linn, OR*
Charles Thomas, *New York, NY*
Juan Tinch, *Jamaica, NY*
Gabriel Wildau, *Atlanta, GA*

Baritone

Robert Accordino, *Briarcliff Manor, NY*
William Barclay, *Weston, MA*
Richard Brickman, *Norwell, MA*
Joshua Cacchione, *Erie, PA*
David Cohen, *Atlanta, GA*
William Frazier, *Cleveland, OH*
Chris Murray,+ *Decorah, IA*
Joseph Quinones, *Stamford, CT*
Douglas Roach, *Herndon, VA*
Eric Von Kohorn, *Weston, CT*
Raley Wiggins, *Tuscaloosa, AL*
Enoch Wu, *Taipei, Taiwan*

Atlantic Brass Quintet Seminar

Trumpet

Thomas Bergeron, *South Hadley, MA*
William Buck, *Wethersfield, CT*
Blakely Carroll, *Vienna, VA*
David Dash, *Lincroft, NJ*
Brian Falcon, *Baton Rouge, LA*
Joshua Frank, *Westport, CT*
Andrew Glick, *Hanover, NH*
Michael Gurfield, *Santa Monica, CA*
Akiko Kasuya, *Oyama-shi, Japan*
Sean Maness, *Angleton, TX*
Matthew Misener, *Clifton Park, NY*
Emma Murley, *Elizabethtown, KY*
Alistair Neal, *Los Alamos, NM*
Garth Ramsey, *Los Alamos, NM*
Ryan Resky, *Englishtown, NJ*
Angela Romero, *Whittier, CA*
Jason Sanders, *Baton Rouge, LA*
Christopher Scanlon, *South Windsor, CT*
Christopher Smith, *Muskegon, MI*
Jeff Thomson, *East Greenwich, RI*
Yoshinori Tsumura, *Funabashi-shi, Japan*

Horn

Trevor Baybutt, *Dresher, PA*
Kerin Black, *London, England*
Benjamin Cadle, *Crestview, FL*
Meredith Hickey-Schiapp, *Cheshire, CT*
John Hoyt, *Millbrook, NY*
Jennifer Hudson, *Birmingham, AL*
Aaron Korn, *East Meadow, NY*
Adam Light, *Los Alamos, NM*
Cecily Rose, *Scarsdale, NY*

Trombones

Christopher Belk, *Crestview, FL*
Andrew Branch, *Highland, UT*
Caroline Cardiasmenos, *Carlisle, MA*
Justin Friedman, *Delmar, NY*
David Grigsby, *Santa Fe, NM*
Josephine Ichikawa, *Cupertino, CA*
Graham Middleton, *Oxford, MD*
Arthur Zuehkle, *Vienna, VA*

Tuba

Seth Cook, *Middleboro, MA*
Stephen Dombrowski, *Shrewsbury, MA*
Rachel Hertzberg, *Montvale, NJ*
David Hodgson, *Los Alamos, NM*
Nick Hymes, *Thousand Oaks, CA*
David Rabinowitz, *Cherry Hill, NJ*
Adrian Rhodes, *Thibodaux, LA*
Eric Snitzer, *Bristol, RI*
Steven Truckenbrod, *Durham, NC*

Boston University Administration

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Walt Meissner, *Associate Dean, Administrative Affairs*
Patricia Mitro, *Assistant Dean, Enrollment*

BUTI Administration

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Karin M. Laine, *Office Coordinator, WSC*

Faculty

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Claude LaBelle, *Assistant Director, YAPP*
Tetyana Ryabchikova, *Assistant, YAPP*
Charles Fussell, *Director, YACP*
Alex Freeman, *Assistant, YACP*
Lucille Lawrence, *Director, Harp Seminar*

Atlantic Brass Quintet

Joseph Foley, *trumpet*
Jeff Luke, *trumpet*
Seth Orgel, *horn*
John Faieta, *trombone*
John Manning, *tuba*

Artaria String Quartet

Ray Shows, *violin*
Nancy Oliveros, *violin*
Renee Moore-Skerik, *viola*
Laura Thielke, *cello*

YAO Staff

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Amy Dombach, *librarian*
Molly Eastman, *staff assistant*
Kai-Yun Lu, *wind assistant*
Pooh Merritt, *brass assistant*
Andrew Price, *wind assistant*

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Julian Wachner, *co-choral conductor*
Scott Jarrett, *assistant choral conductor*
Elizabeth Noël, *coordinator*
Patrick Gagnon, *assistant*
Karen Ganz, *staff pianist/coach*
Jodi Goble, *staff pianist/coach*
Rachel Harris, *assistant*
Albert Jensen-Moulton, *assistant*
Stephanie Jensen-Moulton, *assistant*
Jenny Olsen, *assistant*
Chung Seo, *assistant*

ABQ Assistants

Richard Candelaria, *trumpet*
Chris Parks, *trumpet*
Becky Rucker, *horn*
Nathaniel Dickey, *trombone*
Stephen Cooley, *bass trombone*
Matt Gaunt, *tuba*
Will Lombardelli, *librarian*

Stage Crew

Jacob Moerschel, *Stage Manager*
Julie Holt
Peter Sargent

+= Young Artists Composition Program * = Young Artists Piano Program

This roster includes BUTI students and faculty represented in Tanglewood on Parade 1998.

The Boston University Tanglewood Institute

1998 marks the 33rd season of the Boston University Tanglewood Institute. Since 1966, the Boston University Tanglewood Institute has been a summer program of Boston University and the Tanglewood Music Center. The Institute includes Young Artists Programs for students ages 15 to 18 (Instrumental, Vocal, Piano, and Composition), Institute Seminars for student ages 15 and older (Harp, Atlantic Brass), Institute Workshops (Clarinet, Flute, Oboe, Double Bass, Percussion, Horn, Trumpet, Trombone, and String Quartet), and the Adult Music Seminar. Many of the Institute's students receive financial assistance from funds contributed by individuals, foundations, and corporations to the Boston University Tanglewood Institute Scholarship Fund. If you would like further information about the Boston University Tanglewood Institute, please stop by our office on the Leonard Bernstein Campus on the Tanglewood grounds, or call (413) 637-1430 or (617) 353-3386.



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FESTIVAL OF CONTEMPORARY MUSIC

August 6 - 10, 1998

Tanglewood Music Center *an activity of the Boston Symphony Orchestra*

Seiji Ozawa, *Music Director, Boston Symphony Orchestra*
Mark Volpe, *Managing Director, Boston Symphony Orchestra*
Ellen Highstein, *Director, Tanglewood Music Center*

Boston Symphony Orchestra
Members of each section of the Boston Symphony, including both principal and section players, are participating in the daily activities of the Tanglewood Music Center, giving master classes, sectional rehearsals, repertoire classes, and chamber music coachings.

1998 Additional Artist Faculty & Guest Artists

Juilliard String Quartet
Joel Smirnoff, violin
Ronald Copes, violin
Samuel Rhodes, viola
Joel Krosnick, cello

Guarneri Quartet
Arnold Steinhardt, violin
John Dalley, violin
Michael Tree, viola
David Soyer, cello

Arditti String Quartet
Irvine Arditti, violin
Graeme Jennings, violin
Dov Scheindlin, viola
Rohan de Saram, cello

Chamber Music
Emanuel Ax, piano
Charles E. Culpeper Foundation Chair
Norman Fischer, cello
Barbara LaMont Master Teacher Chair
Raphael Hillyer, viola
Richard Burgin Chair
Andrew Jennings, violin
Beatrice Sterling Proctor Master Teacher Chair
Bonnie Hampton, cello
Robert Mann, violin
Dr. and Mrs. Edward L. Bowles Master Teacher Chair
Peter Serkin, piano
Marian Douglas Martin Chair, endowed by Marilyn Brachman Hoffman
Roger Voisin, trumpet
Berkshire Chair

Vocal
Phyllis Curtin
Country Curtains Master Teacher Chair
Kenneth Griffiths
Dennis Helmrich
Kayo Iwama
Karl Paulnack
Lucy Shelton
Renée Longy Chair, a gift of Jane and John Goodwin
Alan Smith
Pierre Vallet



Conducting
Seiji Ozawa
Red Lion Inn Master Teacher Chair
Jorma Panula
Surdna Foundation Chair
André Previn
Stephen and Dorothy Weber Artist-in-Residence
Robert Spano

Composition
Michael Gandolfi
Osvaldo Golijov
Henri Dutilleux
Housatonic Curtain Company Master Teacher Chair
Mauricio Kagel
Sana H. Sabbagh and Hasib J. Sabbagh Master Teacher Chair
John Williams

Contemporary Music
Reinbert de Leeuw, *Director, Festival of Contemporary Music*
A grant from the Velmans Foundation helps to underwrite Mr. de Leeuw's residency.
Stefan Asbury, *Coordinator of New Music Activities*

Tanglewood Music Center Funds and Prizes • Henry Cabot Award • Gino B. Cioffi Memorial Prize • The Aaron Copland Fund for Music • Eleanor Naylor Dana Visiting Artist Fund • Fromm Award • The Ann and Gordon Getty Foundation Fund • Ralph Gomberg Award • Mickey L. Hooten Memorial Prize • Grace B. Jackson Prize • Paul Jacobs Memorial Commissioning Fund • Henri Kohn Memorial Award • Louis Krasner Fund for Inspirational Teaching and Performance, established by Marilyn Brachman Hoffman • Pierre Mayer Award • Samuel Mayes Memorial Prize • Jules C. Reiner Violin Prize • Harry Shapiro Award • Voisin Award • Karl Zeise Memorial Prize • Tanglewood Music Center Endowed Funds

Tanglewood Music Center Staff
Leslie Wu Foley, *Associate Director* • Katherine A. Lempert, *Manager of Student Affairs* • Timothy Tsukamoto, *Operations Coordinator*

Tanglewood Development • Tracy Wilson, *Director*

Tanglewood Music Center Orchestra • Harry Shapiro, *orchestra manager* • John Perkel and John Grande, *librarians* • Keith Elder, *stage manager (Ozawa Hall)*

1998 Summer Staff • Vytas Baksys • Thomas Biddlecombe • Jonathan Boehr • Gregg Brighenti • Jennifer Bilbie • Fredric Cohen • Ryan K. Darling • Susan Deering • Holly Fey • Michael Kearns • Jacob Moerschel • John P. Morin • Barbara Perkel • Marijke Reuvers • Philip Rothman • Dirk Schoute • Jessica Happel • Stephanie Yu

The Tanglewood Music Center is funded in part by grants from the National Endowment for the Arts and the Helen F. Whitaker Fund.

1998 FESTIVAL OF CONTEMPORARY MUSIC
Thursday, August 6–Monday, August 10, 1998
Reinbert de Leeuw, *Festival Director*

sponsored by the
TANGLEWOOD MUSIC CENTER

Henri Dutilleux *and* Mauricio Kagel, *Composers-in-Residence*
Stefan Asbury, *Coordinator of New Music Activities*

Works presented at this year's Festival were prepared under the guidance of the following Tanglewood Music Center Faculty:

Stefan Asbury
Emanuel Ax
Ronald Barron
Phyllis Curtin
Reinbert de Leeuw
Henri Dutilleux
Kenneth Griffiths
Bonnie Hampton
Dennis Helmrich
Kayo Iwama
Mauricio Kagel
James Orleans
Karl Paulnack
Lucy Shelton
Alan Smith
Roger Voisin

Walter H. Scott



Reinbert de Leeuw leads the American premiere of Steve Reich's "City Life" in the 1995 Festival of Contemporary Music

The Festival of Contemporary Music is made possible by the generous support of Dr. Raymond and Hannah H. Schneider.

The Tanglewood Music Center also gratefully acknowledges **Marilyn Larkin**, for her program cover art; **Baldwin**, for providing pianos at Tanglewood; **TDK**, for the donation of audio tapes; and **Bose Corporation**, for providing loudspeaker systems in Seiji Ozawa Hall.

1998 FESTIVAL OF CONTEMPORARY MUSIC

Thursday, August 6, 6 p.m.
Special Opening Night Event
A program of films about Elliott Carter, in honor of his upcoming 90th birthday: films by Frank Scheffer, including *Time is Music* and *Elliott Carter*

Thursday, August 6, 8:30 p.m.
(Prelude Concert at 7:30 p.m.)
The Fromm Concert at Tanglewood
ARDITTI STRING QUARTET
NANCARROW Quartet No. 3
CHEN Quartet No. 3
KAGEL Quartet No. 4
CARTER Quartet No. 5
DUTILLEUX *Ainsi la Nuit*

Friday, August 7, 2:30 p.m.
Elliott Carter and Charles Wuorinen Birthday Celebration
LUCY SHELTON, soprano
FELLOWS OF THE TANGLEWOOD MUSIC CENTER
Songs of CARTER and WUORINEN

Saturday, August 8, 2:30 p.m.
(Prelude Concert at 1:30 p.m.)
FELLOWS OF THE TANGLEWOOD MUSIC CENTER
WUORINEN *The River of Light*
ADAMS *Shaker Loops*
CARTER Clarinet Concerto
THOMAS MARTIN, clarinet
ADÈS *Living Toys*

Sunday, August 9, 10:30 a.m.
FELLOWS OF THE TANGLEWOOD MUSIC CENTER
DUTILLEUX *Les Citations*
BENJAMIN *Upon Silence*
ZUIDAM *Nella città dolente*
ADAMS *Hallelujah Junction*
KAGEL *Westen*

Sunday, August 9, 8:30 p.m.
(Prelude Concert at 7:30 p.m.)
FELLOWS OF THE TANGLEWOOD MUSIC CENTER
GUBAIDULINA *Descensio*
CARTER Canon For Three–
In Memory Igor Stravinsky
STRAVINSKY *In Memoriam Dylan Thomas*
KAGEL *Fürst Igor, Strawinsky*
MESSIAEN, *Couleurs de la cité céleste*
PETER SERKIN, piano
BARTÓK Three Village Scenes

Monday, August 10, 8:30 p.m.
The Margaret Lee Crofts Endowed Concert
TANGLEWOOD MUSIC CENTER ORCHESTRA
STEFAN ASBURY, REINBERT DE LEEUW, and SEIJI OZAWA, conductors
LIEBERSON *Fire*
DUTILLEUX *L'Arbre des songes,*
Concerto for Violin and Orchestra
IRVINE ARDITTI, violin
TAKEMITSU *November Steps*
KAKUJO NAKAMURA, biwa
KATSUYA YOKOYAMA, shakuhachi
KAGEL Études for Large Orchestra

Walter H. Scott



Seiji Ozawa in rehearsal with the TMC Orchestra in Ozawa Hall

1998 Festival of Contemporary Music

■ The Red Thread

For this, the fifth and last Festival of Contemporary Music that I have directed, I would like to provide a brief view of what we have done, while focussing on some of the special events of this year's programming, which is very much influenced by our two composers-in-residence, Mauricio Kagel and Henri Dutilleux—both very great figures, and very different—and by birthday celebrations for Elliott Carter (at 90!) and Charles Wuorinen (at 60). This year's concerts continue the major themes that have run, like a red thread, through the fabric of these festivals since 1994. Considering them briefly as a whole may offer a view of current music, and particularly American music, from the perspective of a European, an outside observer.

I am delighted that Dutilleux is here for the second time. It was a great experience to have him here three years ago. He is a superb example of the independent figure in contemporary music, one who has not been concerned to follow the main, central language, but to develop his own language and his own style very slowly and patiently. That interests me very much in modern music—much more than the fact of someone's belonging to the mainstream.

Kagel is independent in an even more radical way. He has a very complex background: born in Argentina to a Jewish middle-European family that had emigrated there, he brought the South American perspective with him when he came back to the center of European music—to Cologne—in the late 1950s. It was something quite out of the blue to be set down in the middle of a world dominated by Stockhausen/Boulez serialism. And Kagel has also been a filmmaker, an actor, a radio producer. He also looks at music from a very theatrical perspective, sometimes very subtly, sometimes very obviously. He continually finds the paradoxes in things—an essential element in the way he uses music. Kagel is often thought of as a composer who makes jokes, but his work is wonderfully ambivalent—it is a joke and at the same time not a joke.

In my first year here, we gave an entire concert of Kagel's music—really introducing it, because he was so little-known in this country. Now I'm delighted to have him here in my last year. He builds up his homage to Stravinsky, *Fürst Igor, Strawinsky*, something like a mini-opera, using a text from Borodin's famous and very Russian opera *Prince Igor*, and making various links between them. These kinds of links are an essential part of his music. He has been writing an entire series of "compass" pieces, all of which deal with the fact that you get a different perspective wherever you are located. To Americans, "west" is Los Angeles and "east" is London. But to us Europeans, London is "west," and so on. *Westen*, to be performed here, deals with the interplay of musical elements between the "west"—the United States—and "east" (Africa), and how they move back and forth.

I can't imagine a festival without the music of Messiaen, who is for me the central force in contemporary music. The first year we did the big *Des Canyons aux étoiles* with Peter Serkin playing. This year we are doing *Couleurs de la cité céleste*, and I'm of course very happy that Peter Serkin is involved again. In the other years we did *Et Exspecto* and the *Quartet for the End of Time*. And this year we also have music by one of Messiaen's youngest and most remarkable students, George Benjamin, a brilliant English composer.

Speaking of young English composers, we are going to present for the first time the music of Thomas Adès. There is a remarkable flourishing of younger composers in England—Benjamin, Mark-Anthony Turnage, Julian Anderson, and now Adès. These days

composers in their late thirties are still considered young, because there is so much information to learn as they develop their own language. But we will play one of Adès's already famous pieces, written when he was twenty-two (he's now only twenty-seven). It is very remarkable to write such a brilliant piece with so personal a touch, with a fever in the music, at that age.

As for American music—we Europeans tend to look at American music from a different perspective. We are struck most of all by composers who could not possibly be European. I will never forget the concert at which I first heard Charles Ives's *Three Places in New England.* I was completely shocked. It was in the middle of the most severe and rigid period of serialism, and I was a composer, and we spent all our time thinking about the rules—what you *should* do and what you were *not* allowed to do. Ives really was a major discovery for me, because I realized suddenly that music was about liberty! That approach to music was *absolutely* impossible in Europe. And after Ives we have been particularly struck by John Cage, who also arrived in Europe when everyone was obsessed by serialism, and who revealed an entirely different world. And for me, still, the generation of Steve Reich and, a little later, John Adams, offered musical ideas that were not possible in Europe.

When I first came here, I looked through the lists of works played in the preceding fifteen years or so, and it was a very impressive list. You have so many wonderful composers of major works. Many of them, though, grow out of the European tradition in some way—and we already have our Boulez, our Stockhausen. So I thought I would make a point of introducing the works that struck us in Europe as the most completely "American." That included doing the American premiere of Steve Reich's *City Lights,* and doing a number of pieces by John Adams, who is also represented this year with two works, one early and one recent. This has been a continuing thread here at Tanglewood.

Finally, I must say something about our two birthday composers, Carter and Wuorinen. We tried a few years ago to have Carter's Quartet No. 5 in the Festival, but it was then still the exclusive property of the Arditti Quartet, which commissioned it. This year we have the Arditti here to play that piece, and we will also have Carter's brilliant Clarinet Concerto. It's fantastic for a man of his age to make such young music. Carter is a personification of the history of music in this century, combining elements of the European tradition, particularly through Stravinsky at first, with a central core of the American tradition from Ives. Wuorinen is more directly related to later Schoenberg, yet one hears in his music—especially in *River of Light,* which is being premiered here in its chamber version—the complexity of thinking of late Schoenberg, combined with an enormous energy that is part of Wuorinen's own personality. With the language he uses, you don't expect what comes out of it—something that makes it surprising.

And so, in this last festival assembled under my direction, my colleagues and I offer many recent compositions that celebrate the originality of the creative artist, the range and variety of music today, the different approaches to the language, the sound, and structure of music. We hope you find them stimulating, interesting, exciting, and enjoyable.

—Reinbert de Leeuw
Festival Director

Reinbert de Leeuw

Director, Festival of Contemporary Music



Reinbert de Leeuw was born in Amsterdam, where he studied piano and music theory at the Amsterdam Conservatory of Music. He continued his studies at the Royal Conservatory in The Hague, where he studied composition with Kees van Baaren. As a conductor/pianist/composer/scholar, Reinbert de Leeuw participates in a wide array of musical activities. As founder of a series of concerts in Holland's major cities, he has played a major role in the development of Dutch musical life. He has written works for orchestra and chamber music ensembles and is co-author of two operas, *Reconstruction* (1969 Holland Festival) and *Axel* (1977 Holland Festival). He has published a book on Charles Ives and a compilation of essays entitled *Musical Anarchy*. Reinbert de Leeuw has been conductor and music director of the Schoenberg Ensemble since its founding in 1974. The ensemble has played all over Europe in such important festivals as the Berliner Festwochen and Salzburg, and in festivals in the United States and Japan. With film director Cherry Duyns, he has made five documentaries for VPRO television, on Messiaen, Gubaidulina, Gorécki, Kagel, and Ustvolskaya, in collaboration with the composers.

Reinbert de Leeuw regularly conducts Holland's foremost orchestras, including the Royal Concertgebouw Orchestra of Amsterdam. He has toured in most countries of Europe, the United States, Canada, Japan, and Australia; festival appearances have included those of Edinburgh, Aldeburgh, the Berliner Festwochen, Holland, the London Proms, Almeida, Salzburg, Tokyo, Paris, and the Warsaw Autumn Festival. In 1995-96, following in the footsteps of Yo-Yo Ma and Gidon Kremer, Reinbert de Leeuw was the focus of the prestigious series "Carte Blanche" in the Amsterdam Concertgebouw. In 1994 he conducted the world premiere of the Louis Andriessen/Peter Greenaway opera *Rosa, A Horse-drama* for the Netherlands Opera in Amsterdam, which was repeated in July 1998; he has meanwhile become a regular guest at this theatre.

For his important role in Dutch musical life, Reinbert de Leeuw has received several awards, among them the Sikkens Award in 1991 (together with the Irish poet Seamus Heany) and the

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3M Prize, the Netherlands' most prestigious music award, in 1992. In 1994 he received an honorary doctorate from the University of Utrecht. Mr. de Leeuw was guest artistic director of the Aldeburgh Festival in 1992. Since 1994, succeeding Oliver Knussen, he has served as director of Tanglewood's Festival of Contemporary Music.

Stefan Asbury

Coordinator of New Music Activities, Tanglewood Music Center

In addition to his work at Tanglewood's Festival of Contemporary Music, Stefan Asbury is an artistic director of the Oxford Festival of Contemporary Music in England. He conducts extensively in Europe, leading both operatic and concert repertoire. In 1994 he was awarded the BMW Music Prize for his conducting in that year's Munich Biennale; he has gone on to conduct opera in the Holland Festival at the Netherlands Opera, at Opera North in England, and most recently at the Opéra de Lyon in France. In the field of contemporary music, Mr. Asbury has made recordings with the ASKO Ensemble of Amsterdam, the Birmingham Contemporary Music Group, and the Ensemble InterContemporain in Paris. He has worked on many occasions with the London Sinfonietta and this year directed a series of concerts in Cambridge, England, devoted to the music of Frank Zappa. Other appearances this season have included the Philharmonia Orchestra of London, the New World Symphony, the Rundfunk-Symphonie-Orchester Berlin, and the radio orchestras of Belgium and Norway. Mr. Asbury studied at Oxford University and the Royal College of Music; in 1990 he was a Conducting Fellow at the Tanglewood Music Center.

1998 COMPOSERS-IN-RESIDENCE

Henri Dutilleux

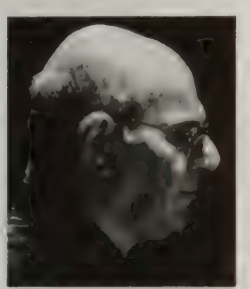


Born January 22, 1916, in the town of Angers, where his family had taken refuge during the war, Henri Dutilleux grew up in a family in which the arts, and not just music, were encouraged as a matter of course. In their native Douai on the northern coast, where the family returned after the war, Dutilleux's father Paul ran a printing shop passed down in the family from the composer's great-grandfather, a painter who counted Eugène Delacroix and Camille Corot among his friends. Dutilleux's maternal grandfather, Julien Koszul, had been the head of the music conservatory in Roubaix. By the age of eight, the young Henri was already attending both regular school and the local conservatory, where he studied harmony and counterpoint with Victor Gallois. At the age of sixteen he moved in with his sister in Paris and began studying full-time at the Paris Conservatoire, where his teachers included Jean and Noël Gallon, Henri Büsser, and composer Maurice Emmanuel. In 1938 he won, with a cantata entitled *L'Anneau du roi*, the Prix de Rome, a prestigious award granted by Paris's Académie des Beaux Arts that included a four-year stay at the Villa Medici in Rome. But the new war cut short his stay after four months. Briefly mobilized into the army as a stretcher-bearer, Dutilleux soon found himself back in Paris, where he began to work actively in the French radio. By the time he left his position in 1963, he had been responsible for the commissioning of numerous new works combining music and drama, including quite a few written directly for the radio medium.

His career as a composer began to take off in 1948, when Yves Nat pupil Geneviève Joy, who had married Dutilleux in 1946, premiered his Piano Sonata. (The composer has disowned most of his works composed prior to the sonata and several written after it, although a Sonatina for flute and piano from that period has acquired a worldwide popularity.) The sonata was followed by the First Symphony, composed between 1949 and 1951, which soon attracted the attention of the Boston Symphony's music director at the time, Charles Munch, who not only gave the American premiere of the First Symphony but also commissioned a Second Symphony from Dutilleux for the Boston Symphony's seventy-fifth anniversary. An extremely slow and painstaking worker, Dutilleux did not complete this new work, which he subtitled "*Le Double*," until 1958. Since that time, the bulk of the composer's output has been the result of commissions, many of them international. Abandoning, after the Second Symphony, such classical designations as "symphony" and "sonata," Dutilleux began to produce a small

body of works, many of them for large orchestra, with titles that reflect his lifelong affinity for all of the arts: *Métaboles* (1962-65, commissioned by George Szell for the fortieth anniversary of the Cleveland Orchestra), *Tout un monde lointain* (a cello concerto, written in 1967-69, commissioned by Mstislav Rostropovich), *Timbres, espace, mouvement, ou la Nuit étoilée* (an orchestral diptych, completed in 1977, whose second title, "The starry night," refers to the Van Gogh painting), *Ainsi la nuit* (a string quartet likewise completed in 1977), *L'Arbre des songes* (a violin concerto composed 1983-85 for Isaac Stern), and *Mystère de l'instant* (1989). During these years, Dutilleux, in addition to composing a handful of smaller works, taught at Paris's École Normale de Musique, of which he later became the head. He has also traveled around the world giving lectures and master classes; he was composer-in-residence at Tanglewood in 1995 and returns in that capacity this summer. Dutilleux has won numerous awards and prizes including, in 1987, the Prix Maurice Ravel, granted to him for his entire oeuvre. His latest work, *The shadows of time*, commissioned by the Boston Symphony Orchestra, was premiered by Seiji Ozawa and the orchestra in October 1997.

Mauricio Kagel



Mauricio Kagel was born in Buenos Aires on Christmas Eve 1931. He studied piano, cello, organ, voice, conducting, and music theory, partly with private teachers and partly on his own. After failing the entrance examination to the conservatory of his home town he turned to philosophy and literary history, entering the University of Buenos Aires. In 1949 Kagel became artistic consultant to the local Agrupación Nueva Música; a year later he co-founded the Cinemathèque Argentine and wrote his earliest compositions. From 1952-56 he was film and photography critic for the Buenos Aires journals *Gente de Cine* and *Nueva Vision*. Having become head of studies at the Chamber Opera and director of the Teatro Colón in Buenos Aires in 1955, he was granted a fellowship by the German Academic Exchange Service and traveled in 1957 to Cologne, which has since become his permanent place of residence.

While continuing to compose, Kagel has repeatedly turned to teaching. He has been on the staff of the Darmstadt International Summer Courses in Contemporary Music since 1960; he was also Slee Professor of Composition at the State University of New York at Buffalo (1964-65), visiting lecturer at the Film and Television Academy in Berlin (1967), director of the Scandinavian Contemporary Music Courses in Gøteborg (1968), head of the Cologne Contemporary Music Courses (1969-75), and Professor of New Music Theatre at the Cologne Musikhochschule (1974-1996). He made his first lecture and concert tours of the United States in 1963. Ten years later, in 1973, he traveled to Asia and the Far East with his Cologne Ensemble for Contemporary Music, followed by visits to South America, Canada, and the United States the next year. In 1977 the State Broadcasting Corporation of Stuttgart held a Kagel Retrospective. Since then there have been similar retrospectives, featuring his music, films, and radio pieces, at the 7th Rencontres International d'Art Contemporain La Rochelle (1979), the Centre Acanthes, Aix-en-Provence (1981), the City of Munich (1984), the Holland Festival (1985), and the Almeida Festival (1988). In 1983 Kagel was awarded the Mozart Medal of the City of Frankfurt. In 1985 he received the title "Commandeur dans l'Ordre des Arts et des Lettres de la République Française."

Mauricio Kagel is among the most distinctive composers of contemporary music. From the very beginning his name has been associated above all with music theater, a genre in which he has perhaps exerted his greatest impact, creating works marked by imagination, originality, and humor. Besides his radical innovations in this area, however, he has also developed a highly personal aesthetic in his absolute music. His enormous creative output encompasses not only stage, orchestral, and chamber music in an extremely wide range of instrumental settings, but also film scores, radio plays, and essays. Throughout its broad spectrum, the music of this multi-media artist reveals a breach with any and all forms of academicism as well as with tradition, especially the German tradition. With seemingly inexhaustible powers of invention, Kagel uses a wide array of expressive devices, which, although often caustic and provocative, are always used in the service of musical discourse.

We are proud to represent

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The Shadows of Time

Mauricio Kagel

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1998 Festival of Contemporary Music

Thursday, August 6, at 6 p.m.
Theatre

SPECIAL OPENING NIGHT EVENT
Films by Frank Scheffer

from *Time is Music* (1987)
A documentary on composers Elliott Carter and John Cage
(This evening's viewing will include only the portions featuring Elliott Carter.)

Elliott Carter (1998)
World premiere of a new film created especially for the 1998 Festival of Contemporary Music, in honor of Elliott Carter's 90th birthday

Frank Scheffer



Director Frank Scheffer was born in Venlo, the Netherlands, in 1956 and is the founder of Allegri Film, a company that specializes in documentaries on art and music. In September 1997, at the Dutch Film Festival, he received the prestigious Dutch Film Critics' Prize in recognition of the superb craftsmanship of his complete oeuvre. A graduate of Amsterdam's Dutch Film Academy, Mr. Scheffer has achieved an international reputation as being one of his generation's most interesting filmmakers with his impressive documentaries that often feature a composer, piece of music, or a conductor. In *Time is Music* (1987), Scheffer has contrasted the works of two different American composers, Elliott Carter and John Cage. In 1987 he also filmed a "speeded up" version of Wagner's *Der Ring des Nibelungen* that lasted exactly 3 minutes and 50 seconds.

One of Frank Scheffer's better-known projects is a series of six films featuring benchmark compositions of the twentieth century in which he transforms the structure and character of each composition into the structure and style of the film. The first of these, *The Final Chorale* (1990), had as its subject Stravinsky's *Symphonies of Wind Instruments* (conducted by Reinbert de Leeuw). This was followed by films on Pierre Boulez's *Eclat* (*Eclat,* 1993) and Arnold Schoenberg's Opus 16 (*Five Orchestral Pieces,* 1994), a film about John Cage (*From Zero: The Documentary,* 1995), and a film featuring the Arditti String Quartet entitled *Helicopter String Quartet* (1995), using Karlheinz Stockhausen's music of that name, with the four instruments being played simultaneously in four helicopters.

This year Scheffer completed the sixth and last of the films in this series. This latest film deals with Louis Andriessen's *Tao,* the second part of the *De Laatste Dag* trilogy. Last year marked the premiere of *Conducting Mahler,* Scheffer's poetic portrait of five eminent conductors of Mahler's work—Claudio Abbado, Riccardo Chailly, Bernard Haitink, Riccardo Muti, and Simon Rattle. Frank Scheffer is currently working on a large project entitled *A Labyrinth in Time,* featuring the American composer Elliott Carter. Also in progress are a documentary about the Bang on a Can All Stars, and another on Riccardo Chailly and the Royal Concertgebouw Orchestra.

Scheffer conceives *A Labyrinth in Time,* his portrait of Elliott Carter, as being a microcosm of modernism in the twentieth century. Raw material from this film was assembled as "program notes" for the works of Elliott Carter featured in concerts in this year's Festival of Contemporary Music and has been made into a separate film, *Elliott Carter,* exclusively for that purpose.

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HMV RECORD STORES

1998 Festival of Contemporary Music

Thursday, August 6, at 8:30 p.m.
Florence Gould Auditorium, Seiji Ozawa Hall

The Fromm Concert at Tanglewood

A short Prelude Concert beginning at 7:30 p.m. will feature music by TMC Composition Fellows and other composers.

ARDITTI STRING QUARTET
IRVINE ARDITTI, violin
GRAEME JENNINGS, violin
DOV SCHEINDLIN, viola
ROHAN DE SARAM, cello

CONLON NANCARROW
(1912-1997)

String Quartet No. 3 (1988)

A measure = 72
B measure = 50
C measure = 92

SHIH-HUI CHEN
(b.1962; TMC '96)

String Quartet No. 3 (1998)
(world premiere)

MAURICIO KAGEL
(b.1931)

String Quartet No. 4 (1993)
in two movements

INTERMISSION

Program continues...

The Fromm Music Foundation at Harvard University, founded by the unique patron and great Maecenas of contemporary music, the late Paul Fromm, is now forty-four years of age and has been located at Harvard University for more than twenty years. Since the 1950s, the Fromm Foundation has commissioned nearly 250 new compositions and their performances, and has sponsored hundreds of new music concerts and concert series, among them Tanglewood's Festival of Contemporary Music, the annual "Fromm Week" at Aspen, and the Fromm Concert Series at Harvard University, to name only a few. In 1992-93 the Paul Fromm Composer-in-Residence program at the American Academy in Rome was founded, a cooperation with other foundations was inaugurated to institute a series of new music concerts in major American cities, and the annual Fromm Concert and Paul Fromm Award for Composition at Tanglewood were established.

The Tanglewood Music Center is grateful to the Fromm Music Foundation for its continuing support of the Festival of Contemporary Music.

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ELLIOTT CARTER
(b.1908)

String Quartet No. 5 (1995)

Introduction—Giocoso—Interlude I—
Lento espressivo—Interlude II—
Presto scorrevole—Interlude III—
Allegro energico—Interlude IV—Adagio
sereno—Interlude V—Capriccioso

HENRI DUTILLEUX
(b.1916)

Ainsi la nuit (1976)

I. Nocturne
II. Miroir d'espace
III. Litanies
IV. Litanies 2
V. Constellations
VI. Nocturne 2
VII. Temps suspendu

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1998 FESTIVAL OF CONTEMPORARY MUSIC

Friday, August 7, at 2:30 p.m.
Florence Gould Auditorium, Seiji Ozawa Hall

ELLIOTT CARTER AND CHARLES WUORINEN BIRTHDAY CELEBRATION

The audience is invited to join the performers at a birthday reception outside Ozawa Hall following today's performance.

Songs by **CHARLES WUORINEN** (born June 9, 1938)

Fenton Songs for Soprano, Violin, Cello, and Piano (1997)

Beauty, Danger and Dismay
Out of Danger
Serious
Hinterhof

LUCY SHELTON, soprano
DANIEL CARLSON, violin
PEI-AN CHAO, cello
ELVIA PUCCINELLI, piano

A Song to the Lute in Musicke (1969-70)

JANNA BATY, soprano
AKIKO HOSAKI, piano

Twang (1989)

HEATHER STECKLER, soprano
DANIEL HOBBS, piano

Lightenings VIII (1994)

ELIZABETH GRANADOS, soprano
DANIEL HOBBS, piano

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Tanglewood Music Center

In Heated Sylvan Glades/
With Elegiac Sackbuts (1975, 1995)

KRISTA WOZNIAK, soprano
ANGELA DILKEY, mezzo-soprano
DANIEL HOBBS, piano

Christes Crosse (1994)

SHANG-CHEN FU, soprano
DJORDJE NESIC, piano

INTERMISSION

Songs by ELLIOTT CARTER (born December 11, 1908)

Three Songs of Robert Frost (1942)

Dust of Snow
The Rose Family
The Line-Gang

JENNIFER RIVERA, soprano
AKIKO HOSAKI, piano

Warble for Lilac-Time (1943)

ANNALISE EBERHART, soprano
DENNIS HELMRICH, piano

Voyage (1945)

TRACY RHODUS, soprano
KEN JOHANSEN, piano

Of Challenge and of Love –
Five Poems of John Hollander (1994)
(commissioned by the Aldeburgh Foundation for Lucy Shelton with funding provided by the Rex Foundation)

High on Our Tower
Under the Dome
Am Klavier
Quatrains from Harp Lake
End of a Chapter

LUCY SHELTON, soprano
KARL PAULNACK, piano

Baldwin piano

Boosey & Hawkes/Hendon Music salutes

Elliott Carter

(b. December 11, 1908)



90th Birthday in 1998

Clarinet Concerto (1996) 18'

For clarinet and ensemble or orchestra

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"The concerto dazzles on first hearing and promises to be a source of endless fascination."—The Financial Times

Of Challenge and of Love (1994) 25'

Five poems of John Hollander for soprano and piano

"Each song is a little miracle...of poetry into music."—The Musical Times

String Quartet No. 5 (1995) 20'

"A 20-minute adventure of wit, lyricism, musing, and quicksilver invention."—The Observer

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BOOSEY & HAWKES

1998 FESTIVAL OF CONTEMPORARY MUSIC

Saturday, August 8, at 2:30 p.m.
Florence Gould Auditorium, Seiji Ozawa Hall

A short Prelude Concert beginning at 1:30 p.m. will feature music by TMC Composition Fellows and other composers.

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

CHARLES WUORINEN
(b.1938)

The River of Light (1997)
(world premiere of chamber version)

STEFAN ASBURY, conductor

JOHN ADAMS
(b.1947)

Shaker Loops (1978; revised 1982)

Part I. Shaking and Trembling
Part II. Hymning Slews
Part III. Loops and Verses
Part IV. A Final Shaking

REINBERT DE LEEUW, conductor

INTERMISSION

ELLIOTT CARTER
(b.1908)

Clarinet Concerto (1996)

THOMAS MARTIN, clarinet
STEFAN ASBURY, conductor

THOMAS ADÈS
(b.1971)

Living Toys, Opus 9 (1993)

STEFAN ASBURY, conductor

Baldwin piano

1998 FESTIVAL OF CONTEMPORARY MUSIC

Sunday, August 9, at 10:30 a.m.
Florence Gould Auditorium, Seiji Ozawa Hall

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

HENRI DUTILLEUX
(b.1916)

Les Citations (1985, 1990)

I. For Aldeburgh '85
II. From Janequin to Jehan Alain

GEORGE SPEED, bass
CAROLYN BANHAM, oboe
SIMONE DINNERSTEIN, harpsichord
ANGELA ZATOR, percussion

GEORGE BENJAMIN
(b.1960)

Upon Silence (1991)

ELIZABETH KEUSCH, soprano
CECILE BROSSARD, viola
CHRISTOPHER MCKAY, viola
LUDMILA KONSTANTINOVA, cello
JULIA KOSTENKO, cello
VINCENT GENDRON, bass
SUSAN HAGEN, bass
STEFAN ASBURY, conductor

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ROBERT ZUIDAM
(b.1964; TMC '90)

Nella città dolente (1998)
(world premiere of revised version)

TRACY RHODUS, soprano
ELIZABETH GRANADOS, soprano
ANNALISE EBERHART, mezzo-soprano
EUDORA BROWN, mezzo-soprano
ALISON TUPAY, alto
DANIEL BRENNA, tenor
WIM HEIN VOORSLUIS, baritone
ERIC LAWRENCE, bass
REINBERT DE LEEUW, conductor

INTERMISSION

JOHN ADAMS
(b.1947; TMC '74)

Hallelujah Junction (1998)

HEATHER O'DONNELL, piano
SHAI WOSNER, piano

MAURICIO KAGEL
(b.1931)

Westen (1993-94)

DAVID LING, violin
YEOJIN JUNG, violin
ANDREW DUCKLES, viola
JEFFREY ZIEGLER, cello
DAVID MOLINA, bass
ALEXANDER LAING, clarinet
MARC DAMOULAKIS, percussion
HEATHER O'DONNELL, piano
EMMA COVILL, harmonium
MAURICIO KAGEL, conductor

The 1998 Festival of Contemporary Music continues this afternoon at 2:30 p.m. in the Koussevitzky Music Shed when Seiji Ozawa conducts the Boston Symphony Orchestra in Henri Dutilleux's recent BSO commission *The shadows of time.*

Baldwin piano

1998 FESTIVAL OF CONTEMPORARY MUSIC

Sunday, August 9 at 8:30 p.m.
Florence Gould Auditorium, Seiji Ozawa Hall

A short Prelude Concert beginning at 7:30 p.m. will feature music by TMC Composition Fellows and other composers.

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

SOFIA GUBAIDULINA
(b.1931)

Descensio (1981)

REINBERT DE LEEUW, conductor

ELLIOTT CARTER
(b.1908)

Canon For Three (1971)
In Memory Igor Stravinsky

MICHAEL MERGEN, trumpet
MATTHEW HARDING, trumpet
BILLY HUNTER, JR., trumpet

IGOR STRAVINSKY
(1882-1971)

In Memoriam Dylan Thomas (1954)

JEFFREY THOMPSON, tenor

MAURICIO KAGEL
(b.1931)

Fürst Igor, Strawinsky (1982)

DANIEL GURVICH, baritone
MAURICIO KAGEL, conductor

INTERMISSION

OLIVIER MESSIAEN
(1908-1992)

Couleurs de la cité céleste (1963)

PETER SERKIN, piano
REINBERT DE LEEUW, conductor

BÉLA BARTÓK
(1881-1945)

Three Village Scenes (1926)

I. Wedding
II. Lullaby
III. Lads' Dance

REINBERT DE LEEUW, conductor

Baldwin piano
Peter Serkin plays the Steinway piano.

1998 FESTIVAL OF CONTEMPORARY MUSIC

Monday, August 10, at 8:30 p.m.
Florence Gould Auditorium, Seiji Ozawa Hall

The Margaret Lee Crofts Endowed Concert

TANGLEWOOD MUSIC CENTER ORCHESTRA
STEFAN ASBURY, REINBERT DE LEEUW, and SEIJI OZAWA, conductors

PETER LIEBERSON
(b.1946)

Fire (from *The Five Great Elements*) (1995)

STEFAN ASBURY, conductor

HENRI DUTILLEUX
(b.1916)

L'Arbre des songes, Concerto for Violin and Orchestra (1983-85)

I. Librement—
Interlude—
II. Vif—
Interlude 2—
III. Lent—
Interlude 3—
IV. Large et animé

IRVINE ARDITTI, violin
REINBERT DE LEEUW, conductor

INTERMISSION

TORU TAKEMITSU
(1930-1996)

November Steps (1967)

KAKUJO NAKAMURA, biwa
KATSUYA YOKOYAMA, shakuhachi
SEIJI OZAWA, conductor

MAURICIO KAGEL
(b.1931)

Études for Large Orchestra

No. 1 (1992)
No. 2 (1995-96)
No. 3 (1996)

REINBERT DE LEEUW, conductor

Tonight's performance of *November Steps* is made possible by the generosity of the Fitzpatrick family, Dr. Raymond and Hannah H. Schneider, and Suntory Limited, Keizo Saji, chairman.

Baldwin piano

FEATURED ARTISTS

Arditti String Quartet (Thursday, August 6)



Since its foundation by Irvine Arditti in 1974, the Arditti String Quartet has acquired a worldwide reputation as preeminent interpreters of contemporary music. The quartet has worked with every contemporary composer whose music they play; they consider this vital to the process of interpreting modern music. Part of their objective is to encourage composers of all styles to write for the string quartet. As a result, each season brings a fresh crop of first performances for the Arditti String Quartet. Premieres in recent years have included works by Birtwistle, Boesmans, Carter, Cerha, de Pablo, Donatoni, Dusapin, Ferneyhough, Harvey, Kagel, Kurtag, Nancarrow, Nishimura, Reynolds, Rihm, Scelsi, Sciarrino, Sorensen, Stockhausen, and Xenakis. Future commissions to be premiered by the Arditti String Quartet include works by Carter, Ferneyhough, Huber, Hosokawa and Ligeti.

The Arditti String Quartet has given master classes for performers and composers in many countries. Since 1982 its members have been resident string tutors at the Darmstadt Summer Courses for New Music. The quartet's discography numbers well over fifty CDs available worldwide. Many of these have been awarded prizes by the world's press, notably the "*choc*" given by *Le Monde de la Musique* for their CD of John Cage's music, the Grand Prix du Disque Académie Charles-Cros and the International Record Critics' Award for their Elliott Carter recordings, and the Deutsche Schallplattenpreis for their recording of Henze, Rihm, and Xenakis. In January 1991 their second CD for Gramavision was nominated for a Grammy Award.

The Arditti String Quartet is currently preparing a major CD series for Montaigne Auvidis, Paris, thirty-one of which have been released to date. The series will include many classics of the twentieth-century literature for string quartet, the complete string quartet music of the Second Viennese School, the Bartók string quartets, and a selection of important recent compositions. In 1992 the Quartet was awarded the International Critics' Award for their services to music and their series with Montaigne Auvidis, and were the recipients of the Chamber Ensemble Award given by the Royal Philharmonic Society in London.

The Arditti String Quartet will be celebrating Elliott Carter's 90th birthday by performing a quintet written for the quartet and pianist Ursula Oppens. The quintet was commissioned by the Library of Congress and will be performed on a tour including several United States and European cities in November and December of 1998.

Lucy Shelton (Friday, August 7)



Lucy Shelton has established an international reputation as one of the preeminent American concert singers of our day. Her consummate musicianship and enthusiasm for exploring uncharted musical territories—developed in her years with studies of piano and flute, and later encouraged by her mentor Jan DeGaetani—have brought her special recognition as a leading exponent of twentieth-century repertoire. Highlights of her career have included performances of Boulez's *Le Visage Nuptial* with the Chicago Symphony, Los Angeles Philharmonic, and London Symphony Orchestras all conducted by the composer, her BBC Proms debut in Dallapiccola's *Il Prigioniero*, the role of Jenifer in Tippett's *The Midsummer Marriage* for Thames TV, her debut at the Aldeburgh Festival in the premiere of Goehr's *Sing, Ariel*, and her New York Philharmonic debut in Knussen's *Whitman Settings* with the composer conducting. Many composers have written works for her, including Stephen Albert, David del Tredici, Joseph Schwantner, Alexander Goehr, Oliver Knussen, Poul Ruders, and Elliott Carter. At the 1995 Aldeburgh Festival, Lucy Shelton and pianist John Constable gave the world premiere of Carter's song cycle *Of Challenge and of Love*, his first composition for voice and piano since 1943. She has since performed this major work in London, Hannover, Paris, Cleveland, and

New York. The premiere recording, together with early songs of Carter and all of Stravinsky's songs, was released on Koch International this year.

Lucy Shelton has performed in Holland with the Schoenberg Ensemble, in New York with the Guarneri Quartet, and in recital for the Naumberg Foundation. She has the distinction of being the only artist to have received two Naumberg Awards, for chamber music and solo singing. Ms. Shelton is on the vocal faculty of the Tanglewood Music Center, has taught at the Eastman School of Music and the Cleveland Institute, and will join the faculty of the New England Conservatory in the fall of 1998.

Dennis Helmrich (Friday, August 7)

A native of Newark, New Jersey, Dennis Helmrich graduated from Yale University, having studied piano with Donald Currier. Mr. Helmrich has served on the faculties of the State University of New York campuses at Albany and Purchase, and of the the Jewish Theological Seminary and the Manhattan School of Music in New York City, where he teaches graduate level courses in song literature. Almost from the outset of his career, Mr. Helmrich has concentrated on chamber music and the art song literature in addition to the solo repertoire. It is as a sonata partner and accompanist that he has appeared with such artists as Kathleen Battle, Richard Stilwell, D'Anna Fortunato, Eugenia Zukerman, Claire Bloom, Carol Wincenc, Roberta Peters, and the late, legendary Charles Holland. A continuing interest in contemporary music has led Mr. Helmrich to give first performances of many American compostions. For four years he was co-director of Hear America First, a New York concert series devoted to the performance of American music. He has recorded contemporary works by Krenek, Nordenstrom, Dallapiccola, and Fennimore for the Orion, Spectrum, and Nonesuch labels. Invited to the Tanglewood Music Center in 1969 to aid in the musical preparation of Berg's *Wozzeck* under Erich Leinsdorf, Mr. Helmrich was appointed Vocal Music Coach of the Tanglewood Music Center a year later. He has remained a TMC faculty member for more than a quarter-century of continuous service.

Karl Paulnack (Friday, August 7)

Karl Paulnack has appeared as a solo pianist, recital collaborator, conductor, and orchestral musician in more than five hundred concerts throughout North America and Europe. His career encompasses broad and diverse musical experiences. He is the recipient of three fellowships in vocal coaching and accompanying at the Tanglewood Music Center. As a former staff pianist of the Los Angeles Philharmonic and Boston Symphony Orchestra, he served as the rehearsal pianist for conductors including Sir Charles Groves, Christopher Hogwood, Kurt Masur, Otto Werner Mueller, and Michael Tilson Thomas. He was also recently featured as a concerto soloist with the Syracuse Symphony and Cayuga Chamber Orchestra. Dr. Paulnack is a graduate of the Eastman School of Music and the University of Southern California, where he was a student of Gwendolyn Koldofsky and Brooks Smith. In September 1998 he will join the faculty of the University of Minnesota, having previously held faculty appointments at the University of Southern California and Ithaca College. Mr. Paulnack is on the vocal faculty of the Tanglewood Music Center.

Thomas Martin (Saturday, August 8)



Thomas Martin joined the Boston Symphony Orchestra in the fall of 1984 as second clarinet and is now the BSO's associate principal clarinet and E-flat clarinetist. He is also principal clarinet of the Boston Pops Orchestra. Before joining the Boston Symphony he was principal clarinet of the Alabama Symphony Orchestra. Born in Oshkosh, Wisconsin, he graduated from the Eastman School of Music, where he was a student of Stanley Hasty and former BSO clarinetist Peter Hadcock. Mr. Martin performs frequently as a recitalist and chamber musician; he has been heard on "Morning Pro Musica" on WGBH radio and has also appeared in the Friday Prelude Concerts at Tanglewood, at the Longy School of Music, and at the Gardner Museum.

Peter Serkin (Sunday, August 9)



American pianist Peter Serkin is acclaimed for his performances with orchestra, as recitalist, as chamber music collaborator, and as recording artist. Mr. Serkin's musical heritage extends back several generations. His grandfather was the violinist and composer Adolf Busch and his father the pianist Rudolf Serkin. In 1958 he entered the Curtis Institute of Music, where he studied with Lee Luvisi, Mieczyslaw Horszowski, and Rudolf Serkin. He also studied with Ernst Oster, Marcel Moyse, and Karl Ulrich Schnabel. In 1959, at twelve, he made his debut at the Marlboro Music Festival, followed by his New York debut that fall; both debuts were conducted by his close friend and colleague Alexander Schneider. Concerto performances with Eugene Ormandy and George Szell followed. Since then, he has performed with the world's major symphony orchestras and performed chamber music with, among others, Alexander Schneider, Pablo Casals, the Budapest String Quartet, the Guarneri String Quartet, and Tashi, of which he was a founding member. The first pianist to receive the Premio Internazionale Musicale Chigiana, in recognition of his outstanding artistic achievement, Mr. Serkin combines a long-standing and absorbing interest in contemporary music with an ongoing exploration of the standard classical repertoire, bringing a remarkable diversity to his programs, which interweave such composers as Wolpe, Takemitsu, Messiaen, and Peter Lieberson with Bach, Mozart, and Beethoven. Mr. Serkin is on the faculties of the Juilliard School, the Curtis Institute of Music, and the Tanglewood Music Center.

Seiji Ozawa (Monday, August 10)



Seiji Ozawa is now in his twenty-fifth season as music director of the Boston Symphony Orchestra; he will celebrate his twenty-fifth anniversary as music director during the 1998-99 season. Mr. Ozawa became the BSO's thirteenth music director in 1973; his tenure with the Boston Symphony is the longest of any music director currently active with a major orchestra. Throughout this time, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center and a current series including new works by Henri Dutilleux and Leon Kirchner. He has recorded more than 130 works with the orchestra, representing more than fifty different composers on ten labels. In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, and the Vienna Philharmonic.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-1962 season. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood. In 1994 Mr. Ozawa became the first recipient of Japan's Inouye Sho ("Inouye Award") recognizing lifetime achievement in the arts. In December 1997 *Musical America* named him 1998 "Musician of the Year."

Irvine Arditti (Monday, August 10)



Irvine Arditti was born in London in 1953 and began his studies at the Royal Academy of Music at sixteen, subsequently winning a number of prizes for violin and composition. Just before leaving the Academy in 1974, he formed the Arditti String Quartet. Mr. Arditti joined the London Symphony Orchestra in 1976 and became its co-concertmaster two years later. He left the London Symphony in 1980 to devote more time to the Arditti Quartet, which now ranks among the world's leading interpreters of contemporary music. In 1994 he received the Wilson Cobbett Medal, an annual award presented by the Worshipful Company of Musicians for distinguished services to chamber music. Irvine Arditti has given many solo recitals of new works throughout Europe, the United States, and Far East. Notable premieres in recent seasons of works written especially for him include *Dox Orkh* for violin and large orchestra by Xenakis, *Terrain* by Brian Ferneyhough for violin and ensemble, and Toshio Hosokawa's violin concerto with the NHK Symphony Orchestra in Tokyo. Mr. Arditti has appeared with most of the leading European ensembles and orchestras and has been responsible for the introduction to many countries of numerous solo pieces, including works by Berio, Boulez, Cage, Carter, Donatoni, Gubaidulina, Nono, and Pousseur. Besides his numerous discs with the Arditti Quartet, he is building a catalogue of solo recordings. His most recent solo disc, recorded in Moscow for BIS with the Moscow Philharmonic Orchestra, features works by Berio, Xenakis, and Mira.

Kakujo Nakamura (Monday, August 10)



Kakujo Nakamura belongs to the Tsuruta school of Satsuma biwa. Born in Miyazaki in 1957, he began studying Chikuzen biwa as a university student under Kyokuko Fujimaki in 1978. In 1981 Mr. Nakamura took up the Satsuma biwa, studying under Kinshi Tsuruta, and also started to make biwas. In 1991 he won first prize in the 28th Japan Biwa Competition, the Chairman's Prize of the Japan Broadcasting Corporation, and the Yasutake Tsuji Award. He performs frequently in recitals and concerts, collaborating with numerous other artists. Mr. Nakamura founded the Piparus Studio in 1993 and has also started to perform with a volunteer organization named "Know More About Biwa."

Katsuya Yokoyama (Monday, August 10)



Born in Shizuoka in 1934, Katsuya Yokoyama studied shakuhachi under Doso Wadatsumi and Rando Fukuda. Besides performing traditional Japanese music, he is also an active performer of contemporary music. He has given many concert performances in Europe, the United States, and throughout the world. Since playing the premiere of *November Steps* in 1967, he has regularly performed the piece and is now considered an integral part of Toru Takemitsu's work. Mr. Yokoyama has won many prizes, including the Prize for Excellence and Grand Prize in the Are Festival, and the Mobil Music Award. He is now an assistant professor at the Tokyo College of Music, director of the International Shakuhachi Training Center, and president of Ranpo Co.

1998 TANGLEWOOD MUSIC CENTER COMPOSITION FELLOWS

Marita Bolles received her undergraduate degree in music composition from the University of Michigan, where she worked with George Wilson, Michael Daugherty and Andrew Mead. She went on to receive her master's degree in composition from the University of California at San Diego, where she is currently continuing in the Ph.D. program, working with Roger Reynolds. Ms. Bolles has had her music performed (frequently combined with theatrical components) in a variety of concert venues across the United States. These include a performance of her percussion piece *yellow triangle blue circle red square* in Merkin Hall with the New York New Music Ensemble percussion group PULSE.

Matthew Guerrieri began studying piano at the age of six with George Fanelli, an alumnus of the Kay Kyser Orchestra. He attended DePaul University, where his teachers included Sheldon Atovsky and Kurt Westerberg in composition and Dmitry Paperno in piano. Following DePaul University, Mr. Guerrieri attended Boston University, where he studied composition with Martin Amlin and Lukas Foss. His music has been performed by a variety of soloists and ensembles, including the Marsh Chapel Choir, the MIT Concert Choir, and the Friends & Enemies of New Music.

Hiroko Ito was born in Tokyo, Japan, and has studied composition under Mel Powell, Stephen Mosko, Bernard Rands, and Mario Davidovsky. She has also studied gagaku with Suenobu Togi at the University of California in Los Angeles. Following receipt of her undergraduate degree in literature in Tokyo, Ms. Ito earned a master's degree in composition and conducting from the California Institute of the Arts. She is currently a Ph.D. candidate in composition at Harvard University.

Kenneth Lampl is currently a faculty member at the Juilliard School of Music, where he recieved his doctoral degree in composition, studying with Milton Babbitt. He spent the summers of 1989 and 1990 on scholarship at the American Conservatory in Fontainebleau, France, where he won first prize in composition, the coveted Prix Ravel. Mr. Lampl currently functions as the composer-in-residence with the Jupiter Symphony and the Galatea Chamber Orchestra; he is also assistant to the composer-in-residence of the New York Philharmonic, Tania Leon.

Gregory Mertl completed his undergraduate degree at Yale University and is currently pursuing a doctoral degree at the Eastman School of Music, where he has studied with Christopher Rouse, David Liptak, and Augusta Read Thomas. One of three compositions selected as part of the Chicago Symphony's "First Hearing" Awards, his piece *But the Stars Are Slower Still* was premiered in February 1998 by the Chicago Civic Orchestra. A recipient in 1996, 1997, and 1998 of ASCAP Foundation Grants to Young Composers, Mr. Mertl was the 1997 recipient of the Austin Peay State University Young Composer's Award and winner of Eastman's 1998 Howard Hanson Ensemble Prize.

Richard Whalley was born in Hertfordshire, England, and received both undergraduate and graduate degrees from the University of York. Following a year working as an accompanist at Wells Cathedral School, England, Mr. Whalley has embarked on a Ph.D. program in composition at Harvard University. Having composed and played the piano since the age of eight, he was a runner-up in the 1992 BBC Young Musician of the Year Composers Award, where his *Phoenix* was performed by the Nash Ensemble in London. He has studied with Melanie Daiken in London, Roger Marsh and Nicola Lefanu in York, and Bernard Rands and Yehudi Wyner at Harvard.

1998 Tanglewood Music Center

Violin

Alexandra Adkins, Denton, TX
William R. Housholder Fellowship/ Mu Phi Epsilon Claudette Sorel Scholarship
Shin-Young Ahn, Taegu, Korea
Harold G. Colt, Jr. Memorial Fellowship
John Andersen, Milwaukee, WI
Edward G. Shufro Fellowship
Jeremy Caplan, Brookline, MA
Carolyn and George Rowland Fellowship in Honor of Eleanor Panasevich
Daniel Carlson, Chicago, IL
Edwin and Elaine London Family Fellowship
Annette Chang, Atlanta, GA
Harry and Marion Dubbs Fellowship/ Gerald Gelbloom Memorial Fellowship
Marlena Chow, St. Paul, MN
Jane W. Bancroft Fellowship
Sara DeCorso, Fairbanks, AK
Surdna Foundation Fellowship
Anna Elashvili, Baltimore, MD
Morris A. Schapiro Fellowship
William Fedkenheuer, Calgary, Alberta, Canada
Stokes Fellowship
Rebecca Fischer, Houston, TX
William F. and Juliana W. Thompson Fellowship
Angela Fuller, Seattle, WA
Ann and Gordon Getty Foundation Fellowship
Meesun Hong, Moore, SC
Merrill Lynch Fellowship
Colleen Jennings, Ann Arbor, MI
Mr. and Mrs. Jay Marks Fellowship
Blair Johnston, Okemos, MI
Max Winder Violin Fellowship
Yeojin Jung, Seoul, Korea
Ruth S. Morse Fellowship
Sophia Kessinger, Berkeley, CA
Northern California Fund Fellowship
David Ling, Canton, OH
Lenore and Alan Sagner Fellowship
Bin Lu, Zhe Jiang, China
Starr Foundation Fellowship
Sayaka Nakayama, Yokohama, Japan
Hon. and Mrs. Peter H. B. Frelinghuysen Scholarship/Aso and Arlene Tavitian Fellowship
Patrick Neal, New Haven, CT
Donald Law Fellowship
Machiko Ozawa, Kanagawa, Japan
Harry and Mildred Remis Fellowship
Susan Perelman, Philadelphia, PA
Renee Rapaporte Fellowship
Antonio Rincon, Santo Domingo, Dominican Republic
Omar Del Carlo Tanglewood Fellowship
Jennifer Thompson, Buffalo, NY
Philip and Bernice Krupp Fellowship
Olivier Thouin, Joliette, Quebec, Canada
Lia and William Poorvu Fellowship/ Shirley and Sam Zemsky Fellowship
Elbert Tsai, Berkeley, CA
Housatonic Curtain Company Fellowship
Jana Vander Schaaf, St. Louis, MO
Jerome Zipkin Fellowship

Viola

Cecile Brossard, Paris, France
Florence Gould Foundation Fellowship
Andrew Duckles, Corvallis, OR
Red Lion Inn Fellowship
Christine Grossman, Norwalk, CT
Dan and Shirlee Cohen Freed Fellowship
Wilma Hos, Calgary, Alberta, Canada
Berkshire Life Insurance Company Fellowship/ Sue and David Rudd Fellowship
Dmitry Kustanovich, Worcester, MA
Theodore Edson Parker Foundation Fellowship/Lucy Lowell (1860-1949) Fellowship
Catherine Lynn, Birmingham, AL
Gloria Narramore Moody Foundation Fellowship
Christopher McKay, Cincinnati, OH
Tappan Dixey Brooks Fellowship
Mai Motobuchi, Nara, Japan
Stanley Chapple Fellowship
Soung-Hee Park, Seoul, Korea
Bristol-Myers Squibb Foundation Fellowship
Courtney Sedgwick, Minneapolis, MN
William Randolph Hearst Foundation Fellowship
Amir Van der Hal, Jerusalem, Israel
American Friends of the Israel Philharmonic Orchestra Fellowship
Emmanuel Witzthum, Mevaseret, Israel
James A. Macdonald Foundation Fellowship

Cello

Kathleen Balfe, Sunnyvale, CA
Mr. and Mrs. Allen Z. Kluchman Memorial Fellowship
Gregory Beaver, East Lansing, MI
Miriam and Sidney Stoneman Fellowship
Pei-An Chao, Taipei, Taiwan
Northern California Audition Fellowship
Mihail Jojatu, Bucharest, Romania
Mr. and Mrs. Renke Thye Fellowship
Ludmila Konstantinova, Sofia, Bulgaria
Mr. and Mrs. David B. Arnold, Jr. Fellowship
Julia Kostenko, Kiev, Ukraine
Sylvia and Arnold Golber Fellowship
Ruti Machnai, Haifa, Israel
Bessie Pappas Fellowship
Matthew Millar, Madison, WI
Clowes Fund Fellowship
Rafael Popper-Keizer, Santa Cruz, CA
Naomi and Philip Kruvant Fellowship/ Jerry and Nancy Straus Fellowship
Dana Putnam, Houston, TX
Luke B. Hancock Foundation Fellowship
Carina Reeves, Vancouver, British Columbia, Canada
Robert and Luise Kleinberg Fellowship
Jeffrey Zeigler, Fremont, CA
Channing and Ursula Dichter Fellowship

Bass
Vincent Gendron, St. Hyacinthe, Quebec, Canada
Marion Callanan Memorial Fellowship
Susan Hagen, Peabody, MA
Mr. and Mrs. Robert E. Remis Fellowship
Eric Larson, Olympia, WA
Ginger and George Elvin Fellowship
David Molina, Detroit, MI
Arthur Fiedler/Leo Wasserman Fellowship
George Speed, Spartanburg, SC
Darling Family Fellowship
Irving Steinberg, Willingboro, NJ
BayBank/BankBoston Fellowship
Hsueh-fen Wei, Kaohsiung, Taiwan
David R. and Muriel K. Pokross Fellowship

Flute
Alyce Johnson, Fayville, MA
Alfred E. Chase Fellowship
Boaz Meirovitch, Tel Aviv, Israel
Lola and Edwin Jaffe Fellowship
Francesca Staderini, Rome, Italy
Tanglewood Ushers-Programmers Harry Stedman Fellowship/Olivetti Foundation Fellowship
Julie Thacker, Cary, NC
Selma Pearl and Susan and Richard Grausman Fellowship

Oboe
Michael Austin, New York, NY
Dr. John H. Knowles Memorial Fellowship
Carolyn Banham, Philadelphia, PA
Morningstar Family Fellowship
Ariana Ghez, New York, NY
Charles E. Culpeper Foundation Fellowship
Allison Kreiling, Rochester, NY
Augustus Thorndike Fellowship/ Sigma Alpha Iota Fund

Clarinet
Tad Calcara, Oceanside, CA
Betsey and David McKearnan Fellowship/ National Federation of Music Clubs Scholarship
Matthew Ernest, Poughkeepsie, NY
Rita Meyer Fellowship
Alexander Laing, Washington, DC
Raymond H. Schneider Fellowship, honored by his friends on his 80th Birthday
Kenneth Long, Buffalo, NY
Miriam and Sidney Stoneman Fellowship

Bass Clarinet
Michelle Montone, Burke, VA
Country Curtains Fellowship

Bassoon
Patricia Dusold, Glenn Dale, MD
Sherman Walt Memorial Fellowship
Nathaniel B. Hale, Madison, WI
Daphne Brooks Prout Fellowship
Christopher Marshall, Hurst, TX
Helene R. and Norman L. Cahners Fellowship/ Mr. and Mrs. Belvin Friedson Fellowship
Sandra Nikolajevs, Millbury, MA
Robert G. McClellan, Jr. and IBM Matching Grant Fellowship

Horn
Shelagh Abate, New York, NY
Susan Kaplan/Ami Trauber Fellowship
Bradley Gemeinhardt, Coradora, TN
Albert L. and Elizabeth P. Nickerson Fellowship
Andrew Karr, Brookline, MA
Brookline Youth Concerts Awards Committee Fellowship
Mollie Pate, New Orleans, LA
Frelinghuysen Foundation Fellowship
Kimberly Penrod, Washington, DC
Judy Gardiner Fellowship
Kevin Reid, Orlando, FL
Haskell Gordon Memorial Fellowship

Trumpet
David Gordon, Narragansett, RI
Ann and Gordon Getty Foundation Fellowship
Matthew Harding, Dartmouth, MA
André Côme Memorial Fellowship
Billy Hunter, Jr., Austin, TX
Wynton Marsalis Fellowship
Michael Mergen, Lebanon Township, NJ
Armando A. Ghitalla Fellowship
F. Alex Schmauk, Philadelphia, PA
Athena and James Garivaltis Fellowship

Trombone
David Begnoche, Mystic, CT
Anonymous Fellowship/Leo L. Beranek Fellowship
James Nova, South Windsor, CT
Caroline Grosvenor Congdon Memorial Fellowship
Mark Salatino, Syracuse, NY
Kandell Family Fellowship

Bass Trombone
Norbert Laczko, Budapest, Hungary
Dr. and Mrs. Arthur Kravitz Fellowship/ Steve and Nan Kay Fellowship

Tuba
Paul Beauchesne, Powell River, British Columbia, Canada
Anonymous Fellowship

Timpani/Percussion
Marc Damoulakis, Westboro, MA
Frederic and Juliette Brandi Fellowship
Michael LaMattina, Oberlin, OH
Mr. and Mrs. Murray S. Katz Fellowship
Michael Laven, Shaker Heights, OH
Charlotte Palmer Phillips Foundation
Jesse Monkman, Syracuse, NY
Rosamond Sturgis Brooks Memorial Fellowship
John Spirtas, Chapel Hill, NC
Raymond H. Schneider Fellowship, honored by his friends on his 80th Birthday
Angela Zator, Elmhurst, IL
Barbara Lee/Raymond E. Lee Foundation Fellowship

Harp
Yu-Hsin Huang, Tainan, Taiwan
Kathleen Hall Banks Fellowship/ John and Susanne Grandin Fellowship
Heather Kellgreen, Salt Lake City, UT
Janet Adams Fellowship

Piano
Emma Covill, London, England
Paul Jacobs Memorial Fellowship/
English Speaking Union Fellowship
Simone Dinnerstein Brooklyn, NY
Ruth and Jerome Sherman Memorial Fellowship
Martha Locker, Pittsburgh, PA
Peggy Rockefeller Memorial Fellowship
Heather O'Donnell, New York, NY
Baldwin Piano and Organ Company Fellowship
Aimee Tsuchiya, Minneapolis, MN
Wilhelmina Sandwen Memorial Fellowship
Shai Wosner, Moshav Batsra, Israel
Billy Joel Keyboard Fellowship

Composition
Marita Bolles, Allendale, NJ
Margaret Lee Crofts Fellowship
Matthew Guerrieri, Niles, IL
Aaron Copland Fund for Music Fellowship
Hiroko Ito, Tokyo, Japan
Otto Eckstein Family Fellowship
Kenneth Lampl, Trenton, NJ
Hannah and Raymond Schneider Fellowship
Gregory Mertl, New Milford, CT
DeWitt Wallace-Reader's Digest Fund Fellowship
Richard Whalley, Hertfordshire, England
Benjamin Britten Memorial Fellowship

Conducting
Kari Kropsu, Jyväskylä, Finland
Leonard Bernstein Fellowship
Andrew Robinson, Sydney, Australia
Seiji Ozawa Fellowship
Bundit Ungrangsee, Bangkok, Thailand
Leonard Bernstein Fellowship

Conducting Class
Sascha Goetzel, Vienna, Austria
Maurice Abravanel Scholarship/
Evelyn and Phil Spitalny Conductor Scholarship
Lawrence Golan, Chicago, IL
William and Mary Greve Foundation Scholarship
Wilson Hermanto, Jakarta, Indonesia
Edward and Joyce Linde Fellowship

Voice
Robert Avrett, Albany, GA
Juliet Esselborn Geier Memorial Fellowship/
Dr. and Mrs. Donald B. Giddon Fellowship
Janna Baty, Lexington, MA
Eunice Cohen Fellowship
Daniel Brenna, Eau Claire, Wisconsin
Wilmer and Douglas Thomas Fund Fellowship
Maartje de Lint, Eelde, Holland
Velmans Foundation Fellowship
Annalise Eberhart, Dallas, TX
Francis and Caryn Powers Fellowship/
Pearl and Alvin Schottenfeld Fellowship
Shang-Chen Fu, Taipei, Taiwan
Edward G. Shufro Fellowship
Elizabeth Granados, New York, NY
Mr. and Mrs. Vincent J. Lesunaitis Scholarship/
Maurice Schwartz Endowed Seminar Scholarship
Daniel Gurvich, Leningrad, USSR
Dorothy and Montgomery Crane Scholarship/
Ethel Barber Eno Scholarship
Tracy Rhodus, Seattle, WA
Susan Morse Hilles Fellowship
Jennifer Rivera, Santa Rosa, CA
Bernice and Lizbeth Krupp Fellowship
Scott Toperzer, Pittsburgh, PA
Eugene Cook Scholarship/
Patricia Plum Wylde Fellowship
Krista Wozniak, St. Paul, MN
Dale and Anne Fowler Fellowship/
Ann Sternberg-Clara Marum Fellowship

Phyllis Curtin Seminar for Singers
Eudora Brown, Santa Barbara, CA
Andrall and Joanne Pearson Scholarship
Angela Dilkey, Slidell, LA
Harold and Thelma Fisher Fellowship
Eric Lawrence, Westbury, NY
Tanglewood Ushers-Programmers Endowed Scholarship
William Murray, Auburn, NY
Dr. Marshall N. Fulton Memorial Fellowship
Erika Rauer, Dover, DE
Tisch Foundation Scholarship/
Leah Jansizian Memorial Scholarship
Gabrielle Rubinstein, Cleveland, OH
Richard F. Gold Memorial Scholarship
Geoffrey Scott, Houston, TX
June Ugelow Scholarship
Emily Sinclair, Ann Arbor, MI
Cynthia L. Spark Scholarship
Heather Steckler, Spokane, WA
Claire and Millard Pryor Scholarship
Amie Victoria Thompson, New York, NY
Charles L. Read Foundation Fellowship
Jeffrey Thompson, Rochester, NY
Miriam Ann Kenner Memorial Scholarship
Alison Trainer, San Diego, CA
Mary H. Smith Scholarship
Alison Tupay, Buffalo, NY
Stuart Haupt Scholarship
Wim Hein Voorsluis, The Hague, The Netherlands
The Netherland-America Foundation Fellowship
Elizabeth Wiles, Houston, TX
William E. Crofut Family Scholarship
Avid Williams, New York, NY
Nat Cole Memorial Fellowship

Vocal Pianist
Daniel Hobbs, Gordon, NE
Stephanie Morris Marryott and Franklin J. Marryott Fellowship
Akiko Hosaki, Osaka, Japan
Felicia Montealegre Bernstein Fellowship/
Mrs. Peter I.B. Lavan Scholarship
Ken Johansen, Denmark
R. Amory Thorndike Fellowship
Djordje Nesic, Belgrade, Yugoslavia
Edward S. Brackett, Jr. Fellowship
Elvia Puccinelli, Los Angeles, CA
Clarice Neumann Fellowship

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the school with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The school opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. In 1997, Ellen Highstein was



appointed Director of the Tanglewood Music Center, operating under the artistic supervision of Seiji Ozawa.

The Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced instrumentalists, singers, conductors, and composers who have completed most of their formal training in music. In 1998, new TMC offerings led by BSO members include a Concertmaster Seminar, double bass, wind, brass, and percussion programs, and a seminar on audition techniques. During their special residencies at Tanglewood this summer, three acclaimed ensembles—the Juilliard, Guarneri, and Arditti string quartets—are offering master classes and coaching sessions on the string quartet literature. As part of a newly created "Lives in Music" program, Tanglewood Artist-in-Residence John Williams leads a three-week Film Composition Seminar for Composition Fellows. The TMC continues to offer two special seminars—the Phyllis Curtin Seminar for Singers, and the Conducting Class—both open to a limited number of experienced young musicians of outstanding promise, and there are master classes and coachings led by a number of guest artists present at Tanglewood to appear with the Boston Symphony. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high-school age.

It would be impossible to list all the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Seiji Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.



Serge Koussevitzky



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SEIJI OZAWA HALL
TANGLEWOOD

Wednesday, August 5, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

KREMERata BALTICA
GIDON KREMER, artistic director and violin soloist

PÄRT — *Fratres*, for solo violin and string orchestra

GIDON KREMER

VIVALDI — *The Four Seasons*, from *Il cimento dell'armonia e dell'invenzione*, Opus 8

Concerto No. 1 in E, *Spring*
- Allegro
- Largo e pianissimo sempre
- *Danza pastorale.* Allegro

Concerto No. 2 in G minor, *Summer*
- Allegro non molto
- Adagio—Presto
- Presto

Concerto No. 3 in F, *Autumn*
- Allegro
- Adagio molto
- Allegro

Concerto No. 4 in F minor, *Winter*
- Allegro non molto
- Largo
- Allegro

Mr. KREMER

INTERMISSION

ROTA — Concerto for Strings
- *Preludio.* Allegro ben moderato e cantabile
- Scherzo. Allegro comodo
- Aria. Andante quasi adagio
- Finale: Allegrissimo

PIAZZOLLA *Tango Ballet*

Titulos
La Calle
Encuentro—Olvido
Cabaret
Soledad

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Notes

Until the dissolution of the former Soviet Union, the little country of Estonia had been under Soviet domination since 1940, ending the short-lived Republic of Estonia established at the end of World War I. Thousands of Estonians emigrated during the war and after, principally to the United States and Canada, as well as to Sweden and elsewhere; many of them were creative artists who kept their culture alive in self-exile. A more recent emigré who made a considerable splash in the west is **Arvo Pärt** (b.1935), born in Estonia during the last years of the republic. He was educated at the conservatory in Tallinn, graduating in 1963. Already at that time he had been working for some years as a sound director for Estonian radio. His early work showed the expected influence of Prokofiev and Shostakovich, but he broadened his stylistic range and scope with two award-winning large-scale works composed while still in conservatory: the children's cantata *Meie aed* ("Our Garden") and the oratorio *Maailma samm* ("Stride of the world"). He became the first Estonian composer to use the twelve-tone technique (*Necrology*, 1959), which was not then allowed in countries of the Soviet bloc. He was awarded official prizes for some works, and attacked for others, particularly the *Credo* for piano, chorus, and orchestra, which was banned because it contained the text "I believe in Jesus Christ." He composed widely in orchestral, vocal, and chamber forms, his early works often employing serial organization of pitch and rhythm, as well as collage effects.

Pärt's early twelve-tone phase passed into a long period of artistic silence, during which he undertook profound study of Franco-Flemish choral music of the late Middle Ages and early Renaissance, from Machaut to Josquin. He began to delve into the ancient liturgical chants, and these unleashed a deep mystical strain in him. (He was by no means the only composer, during the last decade or so of the Soviet hegemony in eastern Europe, to revive artistic mysticism and a religious bent.) In the Third Symphony of 1971 he revived old polyphonic forms and ideas from Gregorian chant. His studies led by 1976 to his rediscovery of the triad and the possibilities of extreme simplicity. Soon afterward he and his family emigrated to Vienna, then moved to Berlin. During the 1980s he produced a growing body of music with liturgical connections

Fratres (the Latin title means "brethren") is a work to which Pärt has returned a number of times, creating more than a half-dozen versions for different instrumental combinations since 1977. The original version was for ten instruments (five winds and five strings). On the small end of the scale, there are versions for either violin or cello with piano. At the large end, the most recent version calls for orchestral strings plus percussion. The version to be heard here is for solo violin and string orchestra.

All of the versions have in common a feeling of timelessness created by a basically slow tempo and the slow mathematical rotation of ideas over a sustained open fifth, which itself evokes an antiquity of mysticism in an age of belief. Over this fifth, a hymnlike theme returns a number of times, transposed downward by a minor third or a major third each time, which produces an increasingly rich sonority. The continuity of the sound and the suggestion of

chant in the open fifths seem to explain the title's reference to the Medieval monks, whose lives were surrounded and shaped, in part, by the continuous singing of liturgical melodies.

* * * * *

For some fifteen years, between 1703 and 1718, **Antonio Vivaldi** (1678-1741) worked on and off in various capacities at Venice's Pio Ospedale della Pietà, a state-run orphanage for girls who were given special training in music (this was considered to be useful in helping them find husbands, and thus getting them off the charity rolls). Their frequent concerts were a highlight of the city's musical and social season. As sometime composer-in-residence, Vivaldi had to turn out a constant stream of new music; his tally of concertos for violin alone reaches more than 220!

After his death, Vivaldi's music fell into oblivion until it was discovered that many of J.S. Bach's keyboard concertos were in fact transcriptions of concertos from Vivaldi's Opus 3. Only then did the music of Vivaldi begin to see the light again, and its sheer volume, and the numerous conflicting attempts to catalogue it, led to a great deal of confusion. But one group of concertos was internationally popular in its own day and managed to avoid confusion in ours—the four works known as *The Four Seasons*.

Vivaldi published *The Four Seasons* as the first four concertos in his Opus 8, a set of twelve issued in Amsterdam in 1725. His fanciful title to the complete set, *Il cimento dell'armonia e dell'inventione* ("The Test of Harmony and Invention") hints that its contents were in some way extraordinary. The "test" in question involves the ability of music to depict specific programmatic ideas. This is particularly true of the first four concertos, entitled *Spring*, *Summer*, *Autumn*, and *Winter*. Vivaldi had probably performed the concertos himself on many occasions before they were published. In a live concert he could explain the program to each of the pieces. But for the publication, he chose to add four Italian sonnets, one describing each of the four concertos and its sequence of events. And he went farther—he actually entered into the player's instrumental parts brief descriptions of what was supposed to be happening. This extraordinary effort was perhaps necessary because the Opus 8 concertos—and especially *The Four Seasons*—departed from the classic ritornello form established by Vivaldi himself in his Opus 3. There he had opened his concertos with an extended orchestral passage (called a "*ritornello*" because the material keeps returning) for full orchestra. This was designed to lay out the thematic ideas and identify the home key with rock-solid clarity. It would recur, often abridged, in various keys as the movement progressed, alternating with the soloist's flights of invention.

In *The Four Seasons*, Vivaldi's *ritornelli* depict the continuing natural phenomena of the seasons (such as "Languor from the heat" in the opening of *Summer*), while the episodes provide vivid sound-pictures of events. Sometimes these are general, as in *Spring*: "Song of the birds," "The brooks flow," "Thunderclaps," and "Song of the birds" again. Others are charmingly specific. The slow movement of *Spring*, for example, notes that the orchestral violins represent "The murmuring of the boughs and the grasses," the repeated viola notes are "The barking dog," and the gentle solo line above it all is "The sleeping goatherd." Others show Vivaldi's

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keen sense of humor, such as the staggering of the drunk in the first movement of *Autumn*, the crowd sleeping off the effect of their merrymaking in the second movement, and the many depictions of cold weather and its effects—stamping feet, chattering teeth—at the opening of *Winter*. At the same time, Vivaldi's concertos do exactly what a concerto is supposed to do: allow the solo violinist opportunities to display virtuosity and expressive prowess. The listener can enjoy the structure of the concerto while sharing in the delight of the composer's imaginative use of melody, rhythm, harmony, and texture to create vivid tone-paintings.

* * * * *

One of the major composers of film scores in Italy, **Nino Rota** (1911-1979) wrote the music for many classic films by King Vidor (*War and Peace*), Federico Fellini, Luchino Visconti (*White Nights, Rocco and his Brothers, The Leopard*), and Francis Ford Coppola (*The Godfather*), as well as Franco Zeffirelli's Shakespeare films *The Taming of the Shrew* and *Romeo and Juliet*. Like any film composer, Rota had to be something of a chameleon, crafting a musical style that would suit the period of the film (if it was historical) or the director's concept. All through his career, he also composed abstract music, both chamber and orchestral, as well as many operas, including his most successful, an exhilarating comedy composed in 1946 on Labiche's French farce *The Italian Straw Hat*. His 1966 ballet *La Strada*, taking its plot and themes from Fellini's film of the same name, but musically expanded for dance purposes, is still in the repertory of ballet at La Scala.

Rota's Concerto for Strings was composed in 1964-65 and premiered by the Alessandro Scarlatti Orchestra of Naples in 1967 (the current version is a revision made by the composer two years before his death). As the designation of the performing ensemble suggests, this work is cast structurally in the style of a Baroque *concerto grosso*. The opening Prelude unfolds by means of a little sixteenth-note figure that suggests the kind of movement characteristic of the early eighteenth century, though in every other respect, the sensibility of the music is romantic, with its flowing lines in long phrases, its wide-ranging dynamics, and its coloristic effects. The scherzo begins as a wisp of a waltz, dreamy rather than assertive. The waltz is an anachronistic dance for a "period piece," but Rota certainly knew that; he was aiming only for a suggestion of the *concerto grosso* genre, not a historical imitation. The aria opens with a gentle song, its melody being passed from section to section. The central section of the movement is tenser and more dramatic, the musical argument being entrusted mostly to the lower strings. At the return to the opening tempo and thematic material, the first theme reappears deep in the bass section. The finale arrives with a bumptious thumping in the lower strings and a galop melody above. The basic rhythm is unchanging as it runs its frothy course, by turns assertive and feather-light.

* * * * *

In the United States the tango was a popular dance genre first introduced from Latin America by Vernon and Irene Castle in 1914 and then used for such popular songs as Sigmund Romberg's "Softly as in a morning sunrise" (*The New Moon*, 1928). Tangos were associated in the popular mind with bordellos and lascivious activity, partly through the films of Rudolph Valentino; by mid-century, they were parodied in Broadway shows (as in "Hernando's Hideaway" from *Pajama Game*, 1954). But in Latin America, the tango went through no such decline. It was and remained a popular form of music-making, often approaching the level of light classics.

The Argentine composer **Astor Piazzolla** (1921-1992) studied composition with Nadia Boulanger in Paris but recognized that he had found his true voice in the tradition of tango. He was extremely popular in his homeland as a composer of dances and songs, but in his very prolific output he also extended the concept of tango to a degree not recognized by many purists, who wished to stick with the old-fashioned tradition. Indeed, it would be fair to compare Piazzolla to a handful of other composers who succeeded in elevating popular dance genres to substantial works of art—Chopin with the mazurka, Johann Strauss the younger with the waltz, and Scott Joplin with ragtime. Each of these composers was able to reveal unsuspected riches in a "simple" dance form. The Chopin mazurkas, which evoke an astonishing range of expression from the most exuberant and extrovert to a dark intimacy, perhaps come closest to serving as an analogy to Piazzolla's achievements with the tango. Yet even so, the comparison fails to reveal the way in which Piazzolla uses the tango as the basis for works in much larger shapes, and for a wide range of instruments and instrumental combinations. Originally conceived as a five-movement suite for Piazzolla's own performing en-

semble, the *Tango Ballet* was then arranged for string quartet by the composer's collaborator, José Bragado. (The five movements are played without breaks between them.) Like many of Piazzolla's larger pieces, it goes far beyond the style of a popular dance to evoke the entire Latin American world, a kind of sonorous analogy to the fantasist writings of a Neruda, Borges, or Vargas Llosa. It is a world in which beauty and magic coexist with harshness and brutality, a world in which (musically speaking) the most fetching melodic riff can turn richly contrapuntal, the most dynamic energy can be converted to elegant sweetness (or vice versa), and the simplest harmonic plan can suddenly be sidetracked to create shapes of unsuspected complexity.

The version of the *Tango Ballet* to be heard here is an arrangement for string orchestra made especially for Gidon Kremer and KREMERata BALTICA by Leonid Desyatnikov, a composer from St. Petersburg who has also rewritten the original score of Piazzolla's operetta *Maria de Buenos Aires* at Mr. Kremer's request. The premiere of *Tango Ballet* in this version took place earlier this year during KREMERata BALTICA's European tour (Mr. Kremer and the ensemble have also recorded it for Teldec). The current tour includes the first performances of this arrangement in the United States.

—Steven Ledbetter

ARTISTS

KREMERata BALTICA
Gidon Kramer, Artistic Director and Soloist



The KREMERata BALTICA chamber orchestra, which seeks to embody the cultural values of the three Baltic States, was created in November 1996 by the world-renowned Latvian violinist Gidon Kremer with assistance from Lithuanian conductor Saulius Sondeckis. The orchestra's first concert took place on February 9, 1997, in the Latvian capital, Riga. Since then, KREMERata BALTICA has performed to great success at numerous international music festivals, including Salzburg, Dubrovnik, Lockenhaus, Gstaad, and Moscow's North-West Festival. The ensemble made its first European tour in the autumn of 1997, with further touring in Europe, the United States, and Japan scheduled for future seasons. Recently it made its first recording for the Telarc label. The orchestra consists of twenty-six talented young musicians from the Baltic States—Latvia, Lithuania, and Estonia—personally chosen by Gidon Kremer on the basis of auditions. Its creative mission is to develop the artistry of its members as well as to represent Baltic culture as a worldwide ambassador. It also plays an important role in main-

taining a link between Gidon Kremer and his homeland. A key component of the orchestra's activity will be the performance of music by Baltic composers such as Arvo Pärt, Erkki-Sven Tüür, Peteris Vaskis, and Feliksas Bajoras, among others.

First Violin
Eva Bindere
Sandis Steinbergs
Rasa Vosyliute
Myroslava Kotorovych
Miglè Diksaitiene
Dzeraldas Bidva
Sanita Zarina

Second Violin
Andrei Valigura
Lasma Muceniece
Andrejs Golikovs
Inga Gylyte
Elo Ivask
Marija Nemanyte

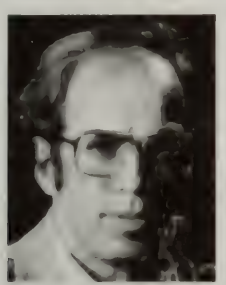
Viola
Ula Zebriunaite
Janis Lielbardis
Zita Zemovica
Kaspars Vilnitis

Cello
Marta Sudraba
Eriks Kirsfelds
Ilze Grudule
Peteris Circis

Bass
Indrek Sarrap
Janis Mednis

Orchestra Manager
Elisabet Heineken

Gidon Kremer



In the twenty-five-year course of his career, violinist Gidon Kremer has appeared on virtually every major concert stage with the most celebrated orchestras of Europe and America and has collaborated with today's foremost conductors and instrumentalists. His repertoire is unusually extensive, encompassing all of the standard classical and Romantic violin works as well as music by twentieth-century masters. He has also championed the works of living Russian and Eastern European composers and has performed many important new compositions, several of them dedicated to him. Deeply committed to chamber music, he devotes a portion of his schedule to recital appearances with partners such as Valery Afanassiev, Martha Argerich, Keith Jarrett, Oleg Maisenberg, Vadim Sakharov, Tatyana Grindenko, Misha Maisky, and Thomas Zehetmair. A prolific recording artist, he has made more than 100 albums for Deutsche Grammophon, Teldec, Philips, ECM, Sony Classical, EMI/Angel, and Nonesuch, garnering many awards, among them the prestigious Grand Prix du Disque and the Deutsche Schallplattenpreis. Since 1981 Mr. Kremer has been inviting a select group of artists to participate in the music festival he founded in the small Austrian village of Lockenhaus; for two weeks each summer they gather from all parts of the world particularly to explore new repertoire in an intimate, informal setting conducive to discovery and communication. Lockenhaus is the realization of the violinist's belief that music can overcome all barriers of language and culture. Since 1992, musicians from Lockenhaus have been touring throughout the world under the designation KREMERata MUSICA. In November 1996 Mr. Kremer founded the KREMERata BALTICA chamber orchestra to foster outstanding young musicians from the three Baltic states. Since 1997 he has also been the artistic director of the Musiksommer Gstaad in Switzerland, succeeding Yehudi Menuhin. Gidon Kremer was born in 1947 in Riga, Lativa. He began studying the violin at four with his father and grandfather and began his formal education at seven, with his entry into the Riga Music School as a student of Professor Sturestep. Already auditioning for competitions by the time he reached eighth grade, he was awarded First Prize of the Latvian Republic at sixteen. Two years later he successfully auditioned for David Oistrakh and became one of the few students selected to apprentice under that master at the Moscow Conservatory. In 1967 he won his first international prize, at the Queen Elisabeth Competition in Brussels. Following this he was a prizewinner in the Montreal Competition, took top honors in the Paganini Competition in Genoa, and in 1970 won first prize in the Tchaikovsky Competition. Mr. Kremer plays a Guarnerius del Gesù, "ex-David," from 1730. He is the author of three books, published in German, that reflect his artistic pursuits.

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SEIJI OZAWA HALL

Prelude Concert

Friday, August 7, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

LUIS LEGUÍA, cello (Dutilleux)
SCOTT ANDREWS, clarinet
RICHARD RANTI, bassoon
RICHARD SEBRING, horn
CHRISTIAN TETZLAFF, violin
EDWARD GAZOULEAS, viola
MARTHA BABCOCK, cello
LAWRENCE WOLFE, double bass

DUTILLEUX — *3 Strophes on the name SACHER*
I. Un poco indeciso
II. Andante sostenuto
III. Vivace

BEETHOVEN — Septet in E-flat for clarinet, horn, bassoon, violin, viola, cello, and double bass, Opus 20
Adagio—Allegro con brio
Adagio cantabile
Tempo di menuetto
Tema con variazioni: Andante
Scherzo: Allegro molto e vivace
Andante con moto alla marcia—Presto

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Notes

Henri Dutilleux (born 1916 in Angers, France) returns to Tanglewood this summer as a composer-in-residence at the Tanglewood Music Center; several of his works are being featured in this year's Festival of Contemporary Music. Dutilleux has had a close relationship over the years with cellist/conductor Mstislav Rostropovich, for whom he has composed several large scores. It was also at the instigation of Rostropovich that he wrote the music that became the basis of *3 Strophes on the name SACHER*, originally conceived as a tribute to the seventieth birthday of the Swiss conductor Paul Sacher, who had commissioned and premiered many of this century's most significant works for chamber orchestra. There has long been a tradition—going back at least to the sixteenth century—of honoring a significant figure by turning his name, through one means or another, into a musical theme and using it as the basis of a composition. Rostropovich's invitation to several composers to write works for the cello in Sacher's honor specified the series of pitches E-flat ("S" in German notation), A, C,

B-natural ("H" in German notation), E, D ("R" = *re* in French solmization), which all of the composers employed. Dutilleux himself tells the story:

> To celebrate the seventieth birthday of Paul Sacher, Mstislav Rostropovich invited twelve composers to write a piece for unaccompanied cello on the letters of Sacher's name. The event took place at the Zurich Tonhalle on 2 May 1976, and the composers represented were Conrad Beck, Luciano Berio, Pierre Boulez, Benjamin Britten, Wolfgang Fortner, Alberto Ginastera, Cristobal Halffter, Hans Werner Henze, Heinz Holliger, Klaus Huber, Witold Lutosławski, and myself. Pierre Boulez's piece was scored for seven cellos, one of which was given principal status. It was subsequently adapted as *Messagesquisse.*
>
> I myself later produced an extended version of my own 1976 homage to Paul Sacher by adding two other pieces. The title adopted for this short suite relates to the idea of return, not to say "rhyme," since a link is established between each strophe by a statement of the six letters that make up Sacher's name, using a mirror-image procedure. The cello's two lowest strings are retuned to F-sharp (instead of G) and B-flat (instead of C). At the end of the first strophe, we hear a brief quotation from Bartók's *Music for Strings, Percussion, and Celesta,* which was commissioned by Paul Sacher and received its first performance under Sacher's baton in Basel in January 1937.

* * * * *

Ludwig van Beethoven (1770-1827) composed this charming work between the summer of 1799 and March 1800. Following a private unveiling at the home of Price Schwarzenburg, it was given publicly in Vienna on April 2, 1800—Beethoven's first concert in Vienna under his own auspices. This concert, which also included the premiere of the First Symphony, was one of the greatest successes Beethoven ever enjoyed. In December Beethoven wrote to the publisher Hoffmeister to offer him, among other things, the First Symphony and the Septet, which, he assured the publisher, "has been very popular." It was, in fact, the last of his works that his erstwhile teacher Haydn fully approved of, a fact that irked Beethoven, who was surely conscious of the weight of the great Viennese tradition. For a time relations between the two composers grew cool, though after Haydn's death in 1809 Beethoven never spoke of him with anything but the greatest admiration. Still, as time passed, Beethoven more and more belittled the significance of the Septet in an attempt to draw attention to his later work. In the meantime the Septet was endlessly arranged for other instruments from wind band to guitar duet (the arrangers included musicians as eminent as Hummel and Czerny). Its lasting popularity may be gauged from the fact that at the auction of Beethoven's effects after his death, the manuscript of the Septet fetched eighteen florins as against the seven florins bid for the autograph of the *Missa Solemnis.*

The Septet has an unusual and attractive instrumentation: violin, viola, cello, bass, clarinet, bassoon, and horn. The size of the ensemble risks being turned into a miniature symphony, but Beethoven keeps the chamber music atmosphere with kaleidoscopic regroupings

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of the instruments, giving each a chance to shine. The six-movement layout recalls the leisurely structure of eighteenth-century serenades and divertimentos, though the energy of the Septet is typically Beethovenian for all its grace. (If the serenade genre was reactionary, Beethoven's Septet was nonetheless not the last example of the type; in 1824 Schubert wrote his delightful Octet, modeled directly on Beethoven's Opus 20 with the addition of a second violin and surpassing its precursor.)

The Adagio introduction, a gracefully extended dominant pedal, leads to a fiery movement of great energy in Beethoven's most characteristic tempo marking, Allegro con brio. The beautiful Andante cantabile has a melody of bel canto lyricism, and Beethoven gives each instrument a chance to sing its song. The minuet theme is a self-borrowing, taken from an easy piano sonata that Beethoven composed about 1796 (he was later persuaded to publish it in 1805 with the misleadingly high designation of Opus 49, No. 2). Scholars have attempted to trace the folklike tune used for the variations in the fourth movement. It was published in 1838, apparently as a folk song, with the text, "*Ach Schiffer, lieber Schiffer,*" but there is no evidence that the tune predates this Septet. The lively scherzo is a companion piece to the third movement of the First Symphony, but in the symphony Beethoven still followed convention in calling it a minuet. In both cases the verve of the music takes it far from the sphere of the courtly dance. The final movement reveals Beethoven's indebtedness to Muzio Clementi, from whose E-flat piano sonata, Opus 23, No. 3 (composed not later than 1789), he adapted the theme for the Presto. Beethoven's version, though, is much faster and livelier; it whirls the Septet to a brilliant conclusion.

—Steven Ledbetter

ARTISTS

Born in Hollywood, California, cellist **Luis Leguía** trained at the Ecole Normale in Paris, and at Juilliard; his teachers included Arthur Van den Bogaerde, Kurt Reher, André Navarra, Leonard Rose, and Pablo Casals. Mr. Leguía has played concerts and solo recitals on several continents, making tours through Europe, South Africa, Lebanon, and Ethiopia. He has made seven tours of South America and has performed widely in Canada and the United States. Formerly a member of the Houston Symphony, the National Symphony, and the Metropolitan Opera Orchestra, Mr. Leguía joined the Boston Symphony Orchestra in 1963. He has given numerous first performances, including the Boston premiere of Schoenberg's Cello Concerto and the world premiere performances of works by Walter Piston, Robert Parris, and Vincent Frohne. Robert Evett composed a cello concerto for Mr. Leguía, who gave the world premiere of that composition at the National Gallery of Art in Washington, D.C., on the occasion of that institute's hundredth anniversary. Other composers who have written works expressly for Mr. Leguía include Walter Piston, Gunther Schuller, and Josep Soler. While on sabbatical from the Boston Symphony Orchestra during the winter of 1984-85, Mr. Leguía performed the complete cello suites of J.S. Bach in Madrid, Spain. He also made recital and concerto appearances in Portugal, Berlin, Tubingen, and Belgium, and did research on Spanish music for the cello.

Scott Andrews is second clarinetist of the Boston Symphony Orchestra. Appointed to that position during the BSO's 1995-96 season, he has also performed with such Boston-area musical organizations as the Cantata Singers & Ensemble, the New England and Gardner Chamber Orchestras, and the AUROS Group for New Music, among others. A frequent performer in the BSO's Prelude Concerts both in Boston and at Tanglewood, he has also appeared with the Boston Symphony Chamber Players and on the "First Monday" concert series in Jordan Hall. Originally from Virginia, Mr. Andrews first played piano and then violin before taking up the clarinet, studying with F. Edward Knakal of Virginia Beach. During this time he also studied at the Virginia Governor's School for the Arts and at the Interlochen Music Center in Michigan, where he was the Jonathan Cohen Scholarship recipient. Mr. Andrews graduated with distinction from the New England Conservatory of Music, where he studied with former BSO principal clarinet Harold Wright. He participated as the Fellowship Artist-in-Residence at the Kneisel Hall Chamber Music Festival in 1992 and was twice awarded fellowships to the Tanglewood Music Center. He also participated in an NEC musical exchange with the Toho Gakuen School of Music in Japan, spending part of the summer of 1993 performing and

teaching in Tokyo. He has given recitals and chamber music concerts throughout the United States and performs frequently with his wife, pianist Nina Ferrigno. Mr. Andrews currently teaches at the Tanglewood Music Center.

Associate principal bassoonist **Richard Ranti** joined the Boston Symphony Orchestra at the start of the 1989-90 season. Also principal bassoonist of the Boston Pops Orchestra, Mr. Ranti was born in Montreal and started bassoon at age ten, studying with Sidney Rosenberg and David Carroll. After graduating from Interlochen Arts Academy, he studied with Sol Schoenbach at the Curtis Institute of Music. At the age of nineteen he won the second bassoon position in the Philadelphia Orchestra; he spent six years with that orchestra, the last as acting associate principal. A 1982 Fellow at the Tanglewood Music Center, Mr. Ranti has also participated in the Spoleto and Marlboro festivals. He won second prize in the 1982 Toulon International Bassoon Competition and is the recipient of two Canada Council grants.

Richard Sebring is associate principal horn of the Boston Symphony Orchestra and principal horn of the Boston Pops Orchestra. Born and raised in Concord, Massachusetts, Mr. Sebring studied at Indiana University and then at the New England Conservatory of Music, where his teacher was Thomas Newell. In 1979 he graduated from the University of Washington, where he studied with J. Christopher Leuba. In the summer of 1979 he was a fellowship student at the Tanglewood Music Center. After a year as a professional freelance horn player in Boston, Mr. Sebring became principal horn of the Rochester Philharmonic for the 1980-81 season. He joined the Boston Symphony Orchestra in 1981 as third horn; since 1982 he has been the BSO's associate principal horn and principal horn of the Boston Pops Orchestra. Mr. Sebring has been soloist with the Boston Symphony Orchestra in Boston, at Tanglewood, and on tour; he has also been soloist with the Boston Pops Orchestra. A faculty member at the New England Conservatory of Music, he has also performed with Collage New Music and Musica Viva.

For a biography of **Christian Tetzlaff**, see page 57.



Violist **Edward Gazouleas** joined the Boston Symphony Orchestra at the beginning of the 1990-91 season. After viola studies with Raphael Hillyer and Steven Ansell at Yale University, he received his bachelor's degree in 1984 from the Curtis Institute of Music, where he studied viola with Michael Tree and Karen Tuttle. Before joining the Boston Symphony he was a member of the Pittsburgh Symphony Orchestra's viola section from 1985 to 1990. Prior to that he performed with the Concerto Soloists of Philadelphia, the New Haven Symphony Orchestra, the Chamber Orchestra of New England, and as first-desk player with the New York String Orchestra under Alexander Schneider. An avid chamber musician, Mr. Gazouleas was winner of the Eighth International String Quartet Competition in Evian, France, as a member of the Nisaika Quartet in 1984 and made his Carnegie Hall recital debut as a member of the Cezanne Quartet in 1982. He also performed at the Norfolk Festival and the Pensacola Chamber Music Festival. Mr. Gazouleas has taught viola as an instructor at Temple University and privately at Swarthmore College. Locally he has performed with the Boston Artists Ensemble and Collage New Music.

Martha Babcock is assistant principal cellist of the Boston Symphony Orchestra and principal cellist of the Boston Pops Orchestra. Ms. Babcock joined the BSO in 1973 and was appointed to her current position in 1982. Born in Freeport, Illinois, Ms. Babcock began studying the cello at nine and first appeared as soloist with orchestra at fourteen. A *cum laude* graduate of Radcliffe College, where she was principal cellist of the Harvard-Radcliffe Orchestra, she studied cello with Lowell Creitz and Aldo Parisot. While attending graduate school at Boston University's School for the Arts she studied with George Neikrug. Winner of the Piatigorsky Prize while a Fellow at the Tanglewood Music Center in 1972, she began her professional career as a cellist at age nineteen, as the youngest member of the Montreal Symphony Orchestra. In addition to solo appearances with various Boston-area orchestras, Ms. Babcock is a member of the Higginson Trio with her husband, BSO violinist Harvey Seigel, and pianist Robert Spano. She has also performed and recorded with the Boston Symphony Chamber Players and has appeared with Collage New Music.

Lawrence Wolfe joined the Boston Symphony Orchestra's bass section in 1970, becoming the orchestra's youngest member at that time; he was named assistant principal bass of the BSO and principal bass of the Boston Pops Orchestra during the 1981-82 season. A graduate of the New England Conservatory of Music, Mr. Wolfe studied double bass with William Curtis, Leslie Martin, and Gary Karr. As a Fellow at the Tanglewood Music Center, he was awarded the Albert Spaulding Prize for the most promising and outstanding instrumentalist. He is now a faculty member at Boston University, the New England Conservatory of Music, and the Boston Conservatory of Music. Represented on Titanic Records by his album "Lawrence Wolfe, Double Bass," Mr. Wolfe has appeared as soloist at Carnegie Recital Hall, Jordan Hall in Boston, Kilbourne Hall in Rochester, and at Symphony Hall, where he has been soloist with the Boston Symphony Orchestra and the Boston Pops Orchestra. He was a judge and performed with his wife, soprano Pamela Wolfe, at the International Double Bass Competition on the Isle of Man in England and has also served as a judge, performer, and lecturer at other international gatherings devoted to the double bass. At Disneyland he conducted an ensemble of eighty bass players in his own arrangements of Disney tunes. As a composer, Mr. Wolfe has numerous popular songs and three musicals to his credit. Ronald Feldman conducted the Boston Pops Esplanade Orchestra in the premiere of his overture *Freefall*, and John Williams conducted the Boston Pops Orchestra in the premiere of his trumpet concerto with Timothy Morrison as soloist. His recent compositions include *Suite Dreams*, premiered under Robert Spano's direction at Boston Symphony Youth Concerts, and *Prophecy and Joy*, to words by Walt Whitman, commissioned by the Masterworks Chorale for their fiftieth-anniversary concert at Symphony Hall.



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HANDEL — *Concerto a due cori*

Pomposo
A giusto tempo
Largo
Allegro

VIVALDI — *Gloria* in D

Gloria in excelsis Deo (Chorus)
Et in terra pax hominibus (Chorus)
Laudamus te (Sopranos I and II)
Gratias agimus tibi (Chorus)
Propter magnam gloriam (Chorus)
Domine Deus (Soprano solo)
Domine Fili unigenite (Chorus)
Domine Deus, Agnus Dei (Mezzo-soprano and Chorus)
Qui tollis peccata mundi (Chorus)
Qui sedes ad dexteram (Mezzo-soprano solo)
Quoniam tu solus Sanctus (Chorus)
Cum Sancto Spiritu (Chorus)

LISA SAFFER, soprano
JAYNE WEST, soprano
PAULA RASMUSSEN, mezzo-soprano
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Text and translation are on page 19.

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HAYDN — Mass No. 10 in C, *Mass in Time of War*

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

LISA SAFFER, soprano
PAULA RASMUSSEN, mezzo-soprano
GREG FEDDERLY, tenor
ROBERTO SCALTRITI, bass
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Text and translation begin on page 21.

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Baldwin piano

NOTES

George Frideric Handel

Concerti *a due cori*

Georg Friedrich Händel was born in Halle, Germany, on February 23, 1685, and, having in the meantime adopted the English spelling George Frideric Handel, died in London on April 14, 1759. The precise date of composition of his three "concerti a due cori" is unknown, but it was probably about 1747 and 1748, when they were apparently performed as an intermission feature with one or another of his oratorios—the first with Joshua *(March 9, 1748), the second with* Alexander Balus *(March 23, 1748), and the third with* Judas Maccabeus *(April 1, 1747). The present performance includes the first, third, and fourth movements of the second and the last movement from the third of these concertos. The Boston Symphony has played No. 2 on two previous occasions at Tanglewood: under Charles Dutoit on July 21, 1985, and under Trevor Pinnock (with the finale added from No. 3) on July 18, 1986. The score calls for two separate wind ensembles (each consisting of two oboes, two horns, and bassoon) as well as strings and continuo.*

Handel was never primarily a composer for the orchestra. He began his career concentrating on Italian opera and closed it as a master of English oratorio. Such purely orchestral works as he produced were most often created for use at his oratorio performances, where they would enliven the intervals between the acts. Many of the organ concertos were created for the same purpose. The concertos were regarded as a potent audience attraction, especially when Handel himself improvised on the organ as part of the performance.

Three of Handel's oratorios from the late 1740s were performed (according to contemporary advertisements) with "new" concertos by the composer. These seem to be the three concertos identified as being composed "*a due cori*" ("for two choirs"). In fact all of them call for three choirs of instruments—the standard string body with

continuo and two separate but identical wind ensembles. The first and second of the three concertos consist entirely of earlier compositions reworked. We simply do not know whether Handel expected his audience to recognize all the pieces (as a collection of "greatest hits") or simply hoped to save himself some time and effort. Certainly movements from the recent and very popular *Messiah* in both concertos would have been recognized at once, but others had not been performed in years. Among the works on which he draws for material, in addition to *Messiah*, are *Alexander Balus, Belshazzar, Ottone, Semele, Lotario, Esther*, the *Occasional Oratorio*, and *Partenope*. In any case, Handel's arrangements are vigorous and colorful and make for effective pieces regardless of the miscellaneous nature of the scores. The performance this evening includes three movements from the second of Handel's three concertos, and the finale of the third, to create a new "suite" especially for this concert.

—Steven Ledbetter

Antonio Vivaldi
Gloria in D, RV 589

Antonio Lucio Vivaldi was born in Venice, Italy, on March 4, 1678, and died in Vienna, Austria, on July 28, 1741. The dates of composition of his various pieces of sacred music are unknown, as are the dates of first performance, though it is presumed that some of them, at least, were intended for the musicians of the state-supported orphanage, the Pio Ospedale della Pietà, where he was at various times director and teacher; this is probably the case with the Gloria, *given the emphasis on female voices for the solo parts. The work was certainly composed after 1708 and may come from the years 1713-19, when there was no one else at the Pietà with the specific responsibility of composing sacred vocal music. The Boston Symphony Orchestra has given one previous performance of this work, on July 16, 1955, at Tanglewood under Charles Munch's direction, with soprano Sara Mae Endich, contralto Sadie McCollum, and the Festival Chorus. In addition to three female soloists (two sopranos and an alto), the score calls for mixed chorus and an orchestra of one oboe, one trumpet, strings, and organ continuo.*

For a time in the eighteenth century and again in our own day (following a century's hiatus), Antonio Vivaldi became the most famous and influential Venetian composer of the Baroque era, largely on the strength of his many hundreds of concertos, which established a style and a flexible form that other composers were able to use for decades. But the rest of his output was almost totally forgotten, and by the time of his death even the concertos were beginning to fall into an abyss of oblivion from which they began to emerge almost by accident as a by-product of Bach research in the nineteenth century. The discovery that J.S. Bach had taken Vivaldi seriously enough to copy out entire works and to rework some of his violin concertos for keyboard and orchestra caused a generation of late nineteenth-century scholars to view Vivaldi in a slightly more respectful light.

Still, for some time it was impossible to study his work as a whole; the only generally available compositions were the concertos and other instrumental works that had been published in the composer's lifetime. But a pair of remarkable discoveries in the 1920s established Vivaldi's claim as a composer of far greater range and variety than anyone had guessed. Two large bodies of musical manuscripts that had been separated for over a century—one housed in a college of Salesian monks in Monferrat, the other in the personal possession of the heirs of a Marquis Durazzo—were reassembled at the National Library of Turin in the last 1920s. This extraordinary body of material, now known as the Foà-Giordano Collection, turned out to be a priceless trove, containing hundreds of Vivaldi works that were totally unknown, including the scores of seventeen complete operas, large fragments of three others, and a substantial amount of sacred music, a genre that was otherwise almost totally lacking in his output. Most of the works in these manuscripts are written in Vivaldi's own hand. Scholars now be-

lieve that the collection was probably the composer's own personal library of his own works, kept on hand as a source from which manuscripts might be copied or as a basis for new works which might be required in a hurry.

Vivaldi was fortunate to grow up in the Italian city with the richest musical tradition of his day. His father was a violinist, though he had apparently started life following *his* father's trade as a baker; he also apprenticed as a barber. But by the time Antonio was born, music was the father's full-time profession. He had been hired as a violinist at St. Mark's under the surname Rossi ("Red"), which suggests that the nickname later given to his son, "*Il prete rosso*" ("The red priest"), came from the hair color (so striking in northern Italy) that was genetically dominant in the family. From childhood he suffered from a "tightness of the chest" which has been variously interpreted as asthma or angina pectoris. The fragility of his health required an entourage devoted to his care, but it did not prevent him from undertaking extensive tours during the years of his greatest fame under traveling conditions that we would find daunting.

Vivaldi was tonsured at age fifteen and ordained a priest in March 1703, but for some reason—his ill health and complete absorption with music have both been suggested—he ceased saying Mass almost immediately and had little or no experience in a pastoral capacity. His musical training and interest was distinctly secular. In September 1703 he joined the staff of the Pio Ospedale della Pietà as violin teacher and later as concert director. The institution was one of four charitable, state-run orphanages for girls in Venice. The residents were given special training in music, and their frequent concerts were a high point in the Venetian social and artistic season. (Of course, the emphasis on musical training at these orphanages was not brought about solely from artistic motives on the part of the government, but rather to assure that the girls, when they came of age, could attract a husband who might support them and take them off the public rolls. Nonetheless at least some of them became professional musicians in their own right.)

Sacred music was regularly performed at the Pietà, along with every kind of instrumental music. But during Vivaldi's first years there, the task of composing what was needed for liturgical purposes fell to the choirmaster, Francesco Gasparini. He was supposed to produce at least two Mass and Vesper settings each year (one for Easter, one for the feast of the Visitation of the Blessed Virgin, to whom the Pietà was dedicated), two motets a month, and a variety of miscellaneous pieces for individual occasions such as funerals. In April 1713, Gasparini went on sick leave, obtaining permission to leave his post for six months, but promising to compose the new works that would be required during that time. He apparently failed to keep this promise. In fact, he seems to have used his leave to look for a new position, since he settled permanently in Rome soon after. The choirmaster who took over in the meantime, Pietro Dall'Oglio, was not a composer. The natural result was that Vivaldi was called upon to supply the necessary new music.

He must have enjoyed a considerable success, because in June 1715 the governors of the Pietà voted him a special payment of 50 ducats—the equivalent of ten months' salary—for his work in composing "a complete Mass, a Vespers, an oratorio, over 30 motets, and other works." The choir was not again to be directed by a composer until February 1719, so Vivaldi probably filled in the gap during the entire six-year period. Later on he may have written other sacred compositions during those brief periods between choirmasters; such gaps occurred from March to May 1726, in September 1737, and in August 1739.

Though Vivaldi did not restrict his composition of sacred works solely to the Pietà, the fact that the choice of solo voices in the *Gloria* is limited to female voices suggests that this was a work he composed for the orphans under his charge. Other than that, we know almost nothing about this piece, which has become, after the four violin concertos known as *The Four Seasons*, Vivaldi's most popular score, frequently sung by choral groups at all levels of ability from young school choruses to professional ensembles. From the very opening bars it is marked with Vivaldi's characteristic energy in the leaping octaves that form the basic rhythmic motive of the piece. Each of the short


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segments projects a specific expressive character, from the opening cries of "*Gloria*" through the sustained and subdued intensity of "*et in terra pax,*" the cheerful soprano duet "*Laudamus te,*" the innocence of "*Domine Deus*" (conceived in a *siciliano* dance rhythm) for soprano with obbligato oboe, and the tragic character of the alto's solo at "*Domine Deus, Agnus Dei.*" To round off the piece, Vivaldi brings back the leaping octaves of the opening at "*Quoniam tu solus sanctus*" and then concludes with a large fugue adapted from the close of a *Gloria* composed in 1708 by another Venetian composer, Giovanni Maria Ruggeri. But, as was expected in such cases of musical homage, Vivaldi made Ruggeri's music still grander and more expansive.

—S.L.

GLORIA

Chorus

Gloria in excelsis Deo,
Glory be to God on high,

Chorus

et in terra pax hominibus
bonae voluntatis.
and on earth peace to men
of good will.

Sopranos I and II

Laudamus te, benedicimus te,
adoramus te, glorificamus te.
We praise thee, we bless thee,
we worship thee, we glorify thee.

Chorus

Gratias agimus tibi
propter magnam gloriam tuam.
We give thanks to thee
for thy great glory.

Soprano

Domine Deus, rex coelestis,
O Deus Pater omnipotens,
Lord God, heavenly king,
God the Father almighty,

Chorus

Domine Fili unigenite
Jesu Christe,
O Lord, the only-begotten son
Jesus Christ,

Mezzo-soprano and Chorus

Domine Deus, Agnus Dei,
Filius Patris,
O Lord God, Lamb of God,
Son of the Father,

Chorus

Qui tollis peccata mundi,
miserere nobis,
suscipe deprecationem nostram.
that takest away the sins of the world,
have mercy upon us,
receive our prayer.

Mezzo-soprano

Qui sedes ad dexteram Patris,
miserere nobis.
Thou that sittest at the right hand of
the father, have mercy upon us.

Chorus

Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus
Jesu Christe,
Cum sancto Spiritu
in gloria Dei Patris, Amen.
For thou alone art holy;
thou only art the Lord;
thou only, O Jesus Christ, art
most high,
With the Holy Ghost,
in the glory of God the Father, Amen.

Joseph Haydn
Mass No. 10 in C, *Mass in Time of War* (*Paukenmesse*), Hob. XXII:9

Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He composed the Mass in C, which has gained the Latin nickname "Mass in time of war" and in Germany is known as the Paukenmesse *("Kettledrum Mass"), in 1796. The probable first performance took place in Vienna at the Piaristen Church on St. Stephen's Day (December 26), 1796, with Haydn conducting from the organ. The Boston Symphony Orchestra has performed this Mass on two previous occasions, both times at Tanglewood: under Erich Leinsdorf's direction on July 21, 1963, with Jeanette Scovotti, June Genovese, Nicholas DiVirgilio, George Hoffman, and the Festival Chorus, and under Seiji Ozawa's direction on July 18, 1976, with Phyllis Bryn-Julson, Gwendolyn Killebrew, Enoch Sherman, Barry McDaniel, and the Tanglewood Festival Chorus, John Oliver, conductor. Originally Haydn wrote for mixed chorus, four solo voices, and an orchestra consisting of two oboes, two clarinets, two bassoons, two trumpets/two horns (with the same players alternating between the instruments), timpani, strings, and organ. At some point, possibly even before the first performance, he added supplementary horn parts (which would be played by different musicians, since these were included in the movements that also had trumpet parts), enlarged clarinet parts, and a flute.*

The great works of Haydn's last years were in the realm of vocal music. For a decade after writing the last of his symphonies, Haydn, universally acknowledged as the greatest living composer, turned out two great oratorios—*The Seasons* and *The Creation*—and a half-dozen splendid Mass settings. The oratorios became the most popular of all his compositions at the end of his life, and they have generally retained that popularity. The Masses, too, were very well known in Austria and southern Germany, more frequently performed even than the symphonies, since every large church had occasion to provide elaborate music for particular feasts. This was so much the case that a composer like Anton Bruckner, who came from provincial Upper Austria, grew up

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knowing Haydn's Masses inside out, while rarely hearing his symphonies. To this day in Vienna there are churches that celebrate the Sunday liturgy with a Mass setting (complete with orchestra) by Haydn or one of his great confrères, Mozart, Beethoven, or Schubert. In the largely Protestant countries of northern Europe and North America, however, Haydn's Mass settings remain, with few exceptions, little known. And even when we do hear them, they are torn out of their intended liturgical context and performed in concert settings, a far cry from what the composer intended.

It is surely better to hear them that way than not at all, but it is also important to bear in mind the major difference between the two modes of performance. In concert, we listen to the principal sections (Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei) one after the other, without pause. When performed as part of the liturgy, these sections are separated, sometimes widely, by certain liturgical actions, prayers, and other music. The listener in church hears Haydn's Mass broken up into three substantial "pieces." The Kyrie and Gloria come together; then, after a substantial break, the Credo stands alone; finally the Sanctus, Benedictus, and Agnus Dei come, one on the heels of the other, near the end of the service. Haydn therefore conceived his Mass settings as three related works, each laid out in the form of a "vocal symphony" consisting of several movements. The first and last of these were always in the same key, and there was always a slow movement in a contrasting key. (The one normal "symphonic" element that was naturally not part of the Mass setting was the minuet or other dance movement.) In planning this large structure, Haydn created powerful and beautiful works of extraordinary musical unity.

The *Mass in Time of War* was composed in 1796, a year that saw the composition of two large Mass settings by Haydn. There has been scholarly debate as to whether this one or the *Missa Sancti Bernardi de Offida* in B-flat came first. The consensus today is that the present Mass in C was the second such work of the year, and that it was first performed at a particularly festive celebration in Vienna for the first Mass celebrated by a newly-ordained priest, Joseph von Hofmann, whose father was the head of the financial department in the War Ministry; it was evidently he who commissioned a mass from Haydn for this event and who, no doubt, paid for the elaborate orchestra.

Though composed for a festive event, and filled, for the most part, with festive music, Haydn's Mass also reflects the military situation between Austria and her allies against the French army under Napoleon (who had been appointed commander-in-chief of the French army the previous March and begun by winning a series of striking victories). War fever had gripped Vienna in the fall, and composers gave patriotic concerts to raise money for a new volunteer army corps. The occasional references to military sounds—particularly the ominous drumroll in the Agnus Dei, which gave the work its various nicknames—should be heard in the light of this political background.

—S.L.

Kyrie

Kyrie eleison.	Lord, have mercy upon us.
Christe eleison.	Christ, have mercy upon us.
Kyrie eleison.	Lord, have mercy upon us.

Gloria

Gloria in excelsis Deo,	Glory be to God on high,
et in terra pax hominibus	and on earth peace to men
bonae voluntatis.	of good will.
Laudamus te, benedicimus te,	We praise thee, we bless thee,
adoramus te, glorificamus te.	we worship thee, we glorify thee.
Gratias agimus tibi	We give thanks to thee
propter magnam gloriam tuam.	for thy great glory.
Domine Deus, rex coelestis,	Lord God, heavenly king,
O Deus Pater omnipotens,	God the Father almighty,

Domine Fili unigenite	O Lord, the only-begotten son
Jesu Christe,	Jesus Christ,
Domine Deus, Agnus Dei,	O Lord God, Lamb of God,
Filius Patris,	Son of the Father,
Qui tollis peccata mundi,	that takest away the sins of the world,
miserere nobis,	have mercy upon us,
suscipe deprecationem nostram.	receive our prayer.
Qui sedes ad dexteram Patris,	Thou that sittest at the right hand of the father,
miserere nobis.	have mercy upon us.
Quoniam tu solus sanctus,	For thou alone art holy;
tu solus Dominus,	thou only art the Lord;
tu solus altissimus	thou only, O Jesus Christ, art
Jesu Christe,	most high,
Cum sancto Spiritu	With the Holy Ghost,
in gloria Dei Patris, Amen.	in the glory of God the Father, Amen.

Credo

Credo in unum Deum,	I believe in one God,
Patrem omnipotentem,	the Father Almighty,
factorem coeli et terrae,	maker of heaven and earth,
visibilium omnium et invisibilium,	and of all things visible and invisible,
Et in unum Dominum Jesum Christum,	and in one Lord, Jesus Christ,
Filium Dei unigenitum;	the only-begotten Son of God,
et ex Patre natum ante omnia saecula;	begotten of his Father before all worlds,
Deum de Deo, lumen de lumine,	God of God; light of light,
Deum verum de Deo vero;	very God of very God;
genitum, non factum,	begotten, not made,
consubstantialem Patri,	being of one substance with the Father,
per quem omnia facta sunt;	by whom all things were made;
qui propter nos homines	who for us men
et propter nostram salutem	and for our salvation
descendit de coelis.	came down from heaven.
Et incarnatus est de Spiritu Sancto	And was incarnate by the Holy Ghost
ex Maria virgine, et homo factus est.	of the Virgin Mary, and was made man.
Crucifixus etiam pro nobis,	And was crucified also for us,
sub Pontio Pilato passus	under Pontius Pilate he suffered
et sepultus est.	and was buried.
Et resurrexit tertia die	And the third day he rose again
secundum scripturas;	according to the Scriptures
et ascendit in coelum,	and ascended into heaven,
sedet ad dexteram Patris;	and sitteth at the right hand of the Father;
et iterum venturus est cum gloria	and he shall come again with glory
judicare vivos et mortuos;	to judge the quick and the dead;
cuius regni non erit finis	whose reign shall have no end.
Et in Spiritum sanctum,	And in the Holy Ghost,
Dominum et vivificantem,	the Lord and Giver of life,
qui ex Patre Filioque procedit,	who proceedeth from the Father to the Son,
qui cum Patre et Filio simul	who with the Father and the Son together
adoratur et conglorificatur,	is worshipped and glorified,
qui locutus est per Prophetas.	who spake by the Prophets.
Et unam sanctam catholicam et	And in one holy catholic and
apostolicam ecclesiam.	apostolic church.
Confiteor unum baptisma in	I acknowledge one baptism

remissionem peccatorum.	for the remission of sins,
Et expecto resurrectionem mortuorum,	And I look for the resurrection of the dead,
et vitam venturi saeculi.	and the life of the world to come.
Amen.	Amen.

Sanctus

Sanctus, sanctus, sanctus, Dominus	Holy, holy, holy is the Lord
Deus Sabaoth.	God of hosts.
Pleni sunt coeli et terra gloria eius.	Heaven and earth are full of his glory.
Osanna in excelsis.	Hosanna in the highest.
Benedictus qui venit	Blessed is he that cometh
in nomine Domini.	in the name of the Lord.
Osanna in excelsis.	Hosanna in the highest.

Agnus. Dei

Agnus Dei, qui tollis peccata	O Lamb of God, that takest away the
mundi, miserere nobis,	sins of the world, have mercy upon us,
Agnus Dei, qui tollis peccata	O Lamb of God, that takest away the
mundi, miserere nobis,	sins of the world, have mercy upon us,
Agnus Dei, qui tollis peccata	O Lamb of God, that takest away the
mundi, dona nobis pacem.	sins of the world, grant us peace.

ARTISTS

Trevor Pinnock



The English musician Trevor Pinnock has established a worldwide reputation as a harpsichordist and conductor with a special interest in seventeenth- and eighteenth-century repertoire. He is known for his interpretations with ensembles using both modern and period instruments, particularly The English Concert, which he formed in 1973 and which has become a preeminent period instrument ensemble in its chosen repertoire. Besides his frequent performances in the United Kingdom, Mr. Pinnock tours extensively in Europe, Japan, the United States, and Canada. In North America he has made regular appearances as guest conductor at such festivals as Mostly Mozart in New York and Tanglewood, and with such leading orchestras as the Baltimore Symphony, Boston Symphony, San Francisco Symphony, Detroit Symphony, Montreal Symphony, Saint Louis Symphony, the St. Paul Chamber Orchestra, and the Los Angeles Chamber Orchestra. During the 1988-89 season he made his Metropolitan Opera debut conducting Handel's *Giulio Cesare*. He first conducted the National Arts Centre Orchestra in Ottawa in 1985, going on to serve as its artistic director and principal conductor from 1991 to 1996. During the 1997-98 season he has worked with the Mozarteum Orchestra, giving concerts in Salzburg during the Mozartwoche Festival and summer Salzburg Festival. He also conducts the Göteborg Symphony Orchestra, returns to Tanglewood, and leads performances of Handel's *Rodelinda* with the Karlsruhe Opera. His 1998-99 season includes performances of Monteverdi's *Il ritorno d'Ulisse* with The English Concert in Athens and Florence (among many other projects with that ensemble), concerts with the Gustav Mahler Chamber Orchestra, a tour of Spain and Germany with the Deutsche Kammerphilharmonie, and a series of harpsichord recitals in Europe. Since 1977 Mr. Pinnock has been engaged in an extensive series of recordings for Deutsche Grammophon's Archiv label. His solo recordings include Scarlatti sonatas, Handel harpsichord suites, the complete Bach partitas, and Bach's *Goldberg* Variations. He has recorded the Bach harpsichord concertos and Haydn's keyboard concertos as soloist and director of The English Concert, and Poulenc's *Concert champêtre* with Seiji Ozawa and the Boston Symphony Orchestra, the latter at the time of a 1991 subscription appearance in Symphony Hall. In addition he has made more than seventy recordings with The English Concert, garnering Grand Prix du Disques, *Gramophone*, and BRIT awards, among others. Orchestral recordings with The English Cocnert include the complete Mozart sym-

phonies, Haydn's *Sturm und Drang* symphonies, and Bach's *Brandenburg* Concertos and orchestral suites. In collaboration with the Choir of the English Concert, Mr. Pinnock and the orchestra have recorded Purcell's *King Arthur*, Handel's *Messiah* and *Balshazzar*, and Haydn's *Lord Nelson* Mass, *Stabat Mater*, and *Theresienmesse*. Their 1997 releases included Vivaldi's *Nisi Dominus*, an album of opera arias with Anne Sofie von Otter, and Handel's 1749 version of *Music for the Royal Fireworks*. Trevor Pinnock received his early musical training as a chorister at Canterbury Cathedral. Subsequently he studied organ and harpsichord at the Royal College of Music with Ralph Downes and Millicent Silver, winning major performance prizes on both instruments. He received a C.B.E. in the Queen's Birthday Honours list in 1992. Mr. Pinnock made his Boston Symphony debut at Tanglewood in July 1986 and appeared with the orchestra most recently in August 1996.

Lisa Saffer



Soprano Lisa Saffer's wide-ranging repertoire extends from Handel to Zimmermann. Recent engagements have included Handel's *L'Allegro* with Boston's Handel & Haydn Society at Symphony Hall, *Messiah* with the National Symphony led by Claudio Scimone, the world premiere of Ned Rorem's *Evidence of Things Not Seen* with the New York Festival of Song, a performance and recording of Imbrie's *Requiem* with George Rothman and the Riverside Symphony, programs with clarinetist Richard Stoltzman and pianist Jeremy Denk at the University of California at Berkeley and at the University of North Carolina at Greensboro commemorating the Schubert and Gershwin anniversaries, and Jalbert's *Songs of Gibran* with the Chamber Music Society of Lincoln Center. The 1997-98 season brought Ms. Saffer's first performances as Anne Trulove in Stravinsky's *The Rake's Progress* and her first performances of Zerbinetta in Strauss's *Ariadne auf Naxos*, the former at Indianapolis Opera and the latter at Scottish Opera. She returned to Glimmerglass Opera last summer singing the title role in a new production of Handel's *Partenope*, and VARA radio broadcast her Amsterdam concert performance of *The Rape of Lucretia* conducted by Oliver Knussen. Much in demand worldwide for leading roles in contemporary opera, she is considered the preeminent interpreter of Marie in Zimmermann's *Die Soldaten*, winning acclaim in its American premiere at New York City Opera, and in subsequent performances at the Opéra de Bastille in Paris and at English National Opera. Ms. Saffer was awarded the Diva Award by New York City Opera. Winner of the Anna Case Mackay Award as an apprentice at Santa Fe Opera, she was a national finalist in the Metropolitan Opera auditions, a Central City Opera Studio Artist, and a recipient of a 1988 National Music Theater Institute encouragement grant. An alumna of the Tanglewood Music Center, she holds a bachelor's degree in music from Oberlin College Conservatory and a master's in music and artist diploma from the New England Consevatory. Ms. Saffer made her Boston Symphony debut in January 1992 in Oliver Knussen's Symphony No. 2 under the composer's direction.

Jayne West



Soprano Jayne West's 1997-98 season has included performances of Mahler's Fourth Symphony with the San Antonio Symphony, Brahms's *German Requiem* with the Portland Symphony, Handel's *Messiah* with both the Buffalo Philharmonic and the Youngstown Symphony, and an appearance as featured soloist with the Tulsa Philharmonic in an all-Mozart program. Ms. West's 1996-97 season included the role of Pamina in Mozart's *Die Zauberflöte* with Austin Lyric Opera, an appearance with the Oratorio Society of New York at Carnegie Hall as soprano soloist in *Messiah*, three concerts as featured soloist with the Washington Choral Arts Society at the Kennedy Center, Cherubini's *Médée* at Alice Tully Hall, and the role of Despina in Mozart's *Così fan tutte* with the Buffalo Philharmonic. She also sang that role with Opera Quotannis in performance and for a Newport Classics recording. Ms. West's repertoire is wide-ranging; she has sung Julie in *Carousel* and was seen as the Countess in Peter Sellars' production of *Le nozze di Figaro*, which was filmed for PBS's "Great Performances" series and video release by London/Decca. Her recordings also include the role of Anne Trulove in Stravinsky's *The Rake's Progress* for MusicMasters, Robert Moran's "Desert of Roses: Arias and Inventions" on Decca/Argo, and Fauré's *La Bonne Chanson* with the Apple Hill Chamber Players on Centaur. She can also be heard in

a collection of "Music for Flute" by Charles Koechlin on Hyperion featuring BSO flutist Fenwick Smith. Ms. West studied at the Oberlin Conservatory of Music, at the Boston Conservatory of Music, and as a Vocal Fellow for two summers at the Tanglewood Music Center. A native of Boston, she was a finalist in the New England Metropolitan Opera National Council Auditions and a prizewinner in the Oratorio Society of New York Solo Competition. She made her Boston Symphony debut at Tanglewood in August 1985 and appeared with the BSO most recently in April 1996, as soloist in Elliot Goldenthal's *A Vietnam Oratorio* in Boston, at Carnegie Hall in New York, and at the Kennedy Center in Washington, D.C. In August 1994 she appeared in recital at Tanglewood in Seiji Ozawa Hall.

Paula Rasmussen



Mezzo-soprano Paula Rasmussen made her Boston Symphony debut last August, singing arias of Gluck and Handel under the direction of Hans Graf. In the 1998-99 season, her operatic appearances include the roles of Charlotte in Massenet's *Werther* with Los Angeles Music Center Opera and Annio in Mozart's *La clemenza di Tito* with both the Opéra National de Paris and Glyndebourne Festival Opera. On the concert stage, her engagements include Beethoven's Mass in C with the Handel & Haydn Society under Christopher Hogwood, Falla's *El amor brujo* and Argento's *Casa Guidi* with Hugh Wolff and the St. Paul Chamber Orchestra, and Mozart's *Requiem* with Jane Glover at the Purchase College Performing Arts Center. During the 1997-98 season she bowed as Varvara in Dallas Opera's production of Janáček's *Katya Kabanova*, Fenena in Verdi's *Nabucco* at the Opéra National de Paris, Cherubino in Mozart's *Le nozze di Figaro* with New York City Opera, and in the title role of Handel's *Xerxes* in Geneva. Concert performances included Debussy's *Le Martyre de Saint Sébastian* with Esa-Pekka Salonen and the Los Angeles Philharmonic, Bach's B minor Mass with Christoph von Dohnányi and the Cleveland Orchestra, and Mendelssohn's *Die erste Walpurgisnacht* and Haydn's *Lord Nelson* Mass with James Conlon and the Cincinnati Symphony. Future engagements include the title role of *Carmen* in a return to Cologne Opera, *Xerxes* in France and Germany under the baton of Christophe Rousset, and Cherubino in *Le nozze di Figaro* at Netherlands Opera with Edo de Waart. A native of California, Ms. Rasmussen achieved international recognition for her debut performances as Xerxes in Michael Hampe's Cologne production in the 1996-97 season. Highlights of recent seasons have also included performances as Zerlina in Mozart's *Don Giovanni* at Glimmerglass Opera and Beethoven's Symphony No. 9 with both the Israel Philharmonic and the Atlanta Symphony under Yoel Levi's direction, and with Roger Norrington at the Hollywood Bowl. Ms. Rasmussen is a regional winner of the 1992 Metropolitan Opera Competition and is a winner of a 1994 MacAllister Award.

A Message to Our Patrons

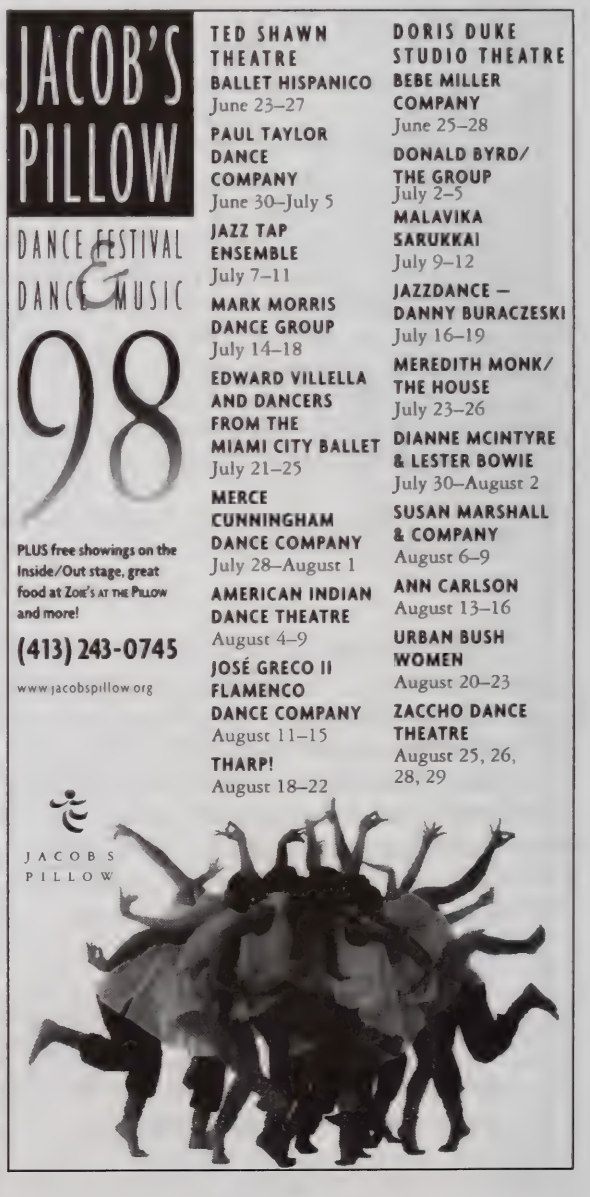
This summer, following upon our initial experiments last year, Tanglewood is continuing to explore the use of large-screen video projections from the stage to screens positioned on the rear colonnade of the Koussevitzky Music Shed and this year in the rear of the Shed, as a means of enhancing the Tanglewood concert experience for our patrons. The screens are being used this summer for the July 31 Boston Symphony concert, the Leonard Bernstein Memorial Concert on August 1, Tanglewood on Parade on August 4, and the BSO concerts of August 7 and 8. Please note that this is still being done on an experimental basis, and is being examined not only with regard to the technology, but also with regard to cost implications. Surveys will be distributed to members of the audience on some of these evenings; we appreciate hearing from you as we continue to experiment with the use of these screens. The surveys may be returned by dropping them in the designated boxes as you exit the grounds, or by handing them to one of our volunteer collectors. Thank you very much for your assistance; we value your input.

Greg Fedderly



Making his Boston Symphony Orchestra debut in this concert, American tenor Greg Fedderly received a master's degree from the University of Southern California, where he was the first recipient of the Marilyn Horne Scholarship. Mr. Fedderly is a principal artist at the Los Angeles Music Center Opera and is a protégé of that company's artistic director, Plácido Domingo. His many roles with that company have included the title role in Britten's *Albert Herring*, Rodolfo in *La bohème*, Pinkerton in *Madama Butterfly*, Monostatos in *Die Zauberflöte*, Arturo in *Lucia di Lammermoor*, Hylas in *Les Troyens*, the Prologue in *Turn of the Screw*, Yanek in *The Makropoulos Case*, and Flute in *A Midsummer Night's Dream*, among others. Other past engagements have included his European debut at the 1992 Aldeburgh Festival as Tom Rakewell in *The Rake's Progress*, for which role he is becoming particularly well-known, and which he filmed and recorded in 1996 for Swedish television under the direction of Esa-Pekka Salonen. He has also made important debuts at the Châtelet as Der Jungling in *Die Frau ohne Schatten* under Christoph von Dohnányi and at Washington Opera in 1996 as Alfredo in *La traviata* with Plácido Domingo conducting. He recently performed the role of Arcadio in the world premiere of *Florencia in the Amazon* at Houston Grand Opera, followed by revivals of that production in Los Angeles and Seattle. Future engagements include his return to Houston Grand Opera as Don Ottavio in *Don Giovanni*, appearances with Los Angeles Music Center Opera as Fenton





in *Falstaff*, Alfredo in *La traviata* opposite Carol Vaness; Prunier in *La rondine*, and Bob Boles in *Peter Grimes*, Haydn's *The Creation* in Barcelona, and Almaviva in *Il barbiere di Siviglia* at Seattle Opera.

Roberto Scaltriti



Making his Boston Symphony Orchestra debut in this concert, bass-baritone Roberto Scaltriti was born in Modena, Italy, in 1969 and attended the GiovanBattista Martini Conservatory of Music in Bologna, studying with Leone Magiera and Paola Molinari. In April 1985 he won the Opera Company of Philadelphia/Luciano Pavarotti International Voice Competition, making his professional debut the following season with that company and Pavarotti in *La bohème*. With the same production, he toured Italy, China, and Germany. In 1988 he met Claudio Desderi, teacher of the Mozart Seminars at the School of Music in Fiesole near Florence, and became a member of the Camerata Musicale conducted by Desderi, appearing with that company as Guglielmo in *Così fan tutte*, Count Almaviva in *Le nozze di Figaro*, and as Don Giovanni in various Italian theaters as well as at Versailles and at the Royal College of Music in London. He made his Glyndebourne Festival debut in 1991 as Masetto in *Don Giovanni*, subsequently singing that role at Netherlands Opera with Nikolaus Harnoncourt, La Scala with Riccardo Muti, Glyndebourne in a return engagement with Sir Simon Rattle, Lyric Opera of Chicago with Yakov Kreizberg, and with Sir Georg Solti at London's Royal Festival Hall. His recordings include *La traviata* with Zubin Mehta for Philips, *Gianni Schicchi* with Antonio Pappano for EMI Classics, *Un ballo in maschera* with Carlo Rizzi for Teldec, *L'elisir d'amore* with Angela Gheorghiu and Roberto Alagna for Decca, *Don Giovanni* with Solti also for Decca, and *Riccardo Primo* conducted by Christophe Rousset for l'Oiseau-Lyre. Mr. Scaltriti recently performed *L'Enfant et les sortilèges* in Florence conducted by Myung-Whun Chung, followed by an Australian tour with Les Talens Lyriques. Upcoming engagements include the title role of *Don Giovanni* in Aix-en-Provence directed by Peter Brook and conducted by Claudio Abbado, a production that will tour Europe and the United States. He will also appear in *Orfeo* and *Dido and Aeneas* in Florence and returns to Glyndebourne in the year 2000 as the Count in Mozart's *Le nozze di Figaro*.

Tanglewood Festival Chorus
John Oliver, Conductor



Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan of music by Berlioz, including the Asian premiere of the *Messe solennelle*. This past February, singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa conducted the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, Principal Guest Conductor Bernard Haitink, the Boston Pops, and such prominent guests as James Levine, Roger Norrington, and Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. Recordings with Seiji Ozawa and the Boston Symphony Orchestra on compact disc also include Berlioz's *Requiem*, Fauré's *Requiem*, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; Strauss's *Elektra*, Mahler's Second, Third, and Eighth symphonies, Bartók's *The Miraculous Mandarin*, and Schoenberg's *Gurrelieder*, on Philips; Poulenc's *Gloria* and *Stabat Mater* with Kathleen Battle,

and Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon; and Debussy's *La Damoiselle élue* with Frederica von Stade, on Sony Classical/CBS Masterworks. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* and *Nänie* with the Boston Symphony Orchestra under Bernard Haitink's direction. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra: "Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; his first recording with



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and let the Sounds of music
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Become the touches of sweet harmony.
– William Shakespeare

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Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Michelle Nicole Abadia
Barbara Berry
Sarah S. Brannen
Shawneen Casey
Catherine Cave*
Christy Choi*
Lorenzee Cole
Patricia Cox
Sarah Dorfman Daniello
Christine P. Duquette
Ann M. Dwelley
Martha R. Golub
Eileen Katis
Nancy Kurtz
Tina M. McVey*
Jane Circle Morfill
Jenifer Lynn Munson
Melanie W. Salisbury
Pamela Schweppe
Suzanne Schwing
Lynn Shane
Joan P. Sherman
Mary Beth Stevens

Mezzo-sopranos
Debra A. Basile
Jennifer Anderson
Maisy Bennett
Betty B. Blume
Ondine Brent*
Abbe Dalton Clark
Barbara Clemens
Paula Folkman
Debra Swartz Foote
Dorrie Freedman*
Roberta Hewitt
Donna Hewitt-Didham
Diane Hoffman-Kim
Donna Kim*
Annie Lee
Gale Livingston
April Merriam
Barbara M. Puder
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Ada Park Snider
Julie Steinhilber
Jennifer Walker
Christina Lillian Wallace
Marguerite Weidknecht

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Paul Allen
Brad W. Amidon
James Barnswell
John C. Barr
Tom Dinger
J. Stephen Groff
Michael Healan
Stanley Hudson
James R. Kauffman
Lance Levine*
Ronald Lloyd
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Brian R. Robinson
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Thomas Westfall
Benjamin Antes Youngman

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Christopher Austin
Stephen Bloom
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Mark L. Haberman
Jeramie D. Hammond
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Saturday, August 8, at 8:30

SEIJI OZAWA conducting
NEIL SHICOFF, tenor
BRYN TERFEL, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ROSSINI	Overture to *The Barber of Seville*
PUCCINI	"Recondita armonia" from *Tosca* (Mr. SHICOFF)
VERDI	"Ehi! paggio!...L'onore!" (Honor Monologue) from *Falstaff* (Mr. TERFEL)
VERDI	"Va, pensiero" from *Nabucco* (TANGLEWOOD FESTIVAL CHORUS)
VERDI	"O fede negar potessi...Quando le sere al placido" from *Luisa Miller* (Mr. SHICOFF)
VERDI	Iago's "Credo" from *Otello* (Mr. TERFEL)
VERDI	"Spuntato ecco" from *Don Carlo* (TANGLEWOOD FESTIVAL CHORUS)
VERDI	Duet ("E lui! desso! l'Infante!...Dio, che nell'alma infondere amor") from *Don Carlo* (Messrs. SHICOFF and TERFEL)

INTERMISSION

OFFENBACH	The Legend of Kleinzach ("Il était une fois à la cour d'Eisenbach") from *Les Contes d'Hoffmann* (Mr. SHICOFF, TANGLEWOOD FESTIVAL CHORUS)
BIZET	Toreador Song from *Carmen* (Mr. TERFEL, TANGLEWOOD FESTIVAL CHORUS)
BIZET	Duet ("Au fond du temple saint") from *The Pearl Fishers* (Messrs. SHICOFF and TERFEL)

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

Please be sure the electronic signal on your watch or pager is switched off during the concert.

RODGERS	*Carousel* Waltz
ALAN MENKEN/ DAVID ZIPPEL	"Go the distance," from *Hercules* (Mr. SHICOFF)
LERNER & LOEWE	"On the street where you live," from *My Fair Lady* (Mr. TERFEL)
ALAN MENKEN/ STEPHEN SCHWARTZ	"Out there," from *The Hunchback of Notre Dame* (Mr. SHICOFF)
RODGERS & HAMMERSTEIN	"You'll never walk alone," from *Carousel* (Mr. TERFEL, TANGLEWOOD FESTIVAL CHORUS)
CY COLEMAN/ DAVID ZIPPEL	"You're nothing without me," from *City of Angels* (Messrs. SHICOFF and TERFEL)

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Baldwin piano

Notes

The Barber of Seville, one of the most brilliant and scintillating of all comic operas, began life as a notable fiasco. **GIOACHINO ROSSINI** (1792-1868) signed a contract for the opera on December 15, 1815, when in Rome to produce his *Torvaldo e Dorliska*. The librettist of that opera wrote a new version of the classic Beaumarchais comedy *Le Barbier de Seville*, which had already been treated operatically in a popular work by Paisiello. Legend has long maintained that the opening night failure came about because the audience, fond of Paisiello's opera, was blind to the sparkling humor of Rossini's work. Many stories, often quite amusing, have circulated to account for the failure, but most of these tales seem to be apocryphal. It is far more likely that the premiere performance, put together in great haste (only two months elapsed between the signing of the contract and opening night!), was simply sloppy and failed to do justice to Rossini's score. It did not take long for Rossini's mercurial music to win its permanent place in the repertory.

One of the opening night legends maintains that Rossini was displeased with the effect of the overture he had written and threw it out, substituting instead an older composition that he had composed originally for *Aurelian in Palmira* (produced in Milan in December 1813) and re-used for *Elizabeth, Queen of England* (produced in Naples in October 1815). Actually, he never wrote the supposed "original" overture to this comic opera (he was notoriously lazy, a fact he cheerfully admitted). He simply adjusted the older overture, which had not yet been heard in Rome, by enriching the orchestration a bit. But it is ironic—and it indicates how little the overture in Rossini's day had to do with the opera at hand—that a work originally written to introduce a serious, even tragic, opera should attain immortality as the overture of Rossini's greatest comedy.

* * * * *

GIACOMO PUCCINI (1858-1924) composed ***Tosca*** in 1898-99 to a libretto by Luigi Illica and Giuseppe Giocosa after the play *La Tosca* by Victorien Sardou; it had its premiere in Rome on January 14, 1900. One of the most compact and effective musical melodramas ever composed, *Tosca* is set in Rome in June 1800, when the armies of Napoleon were

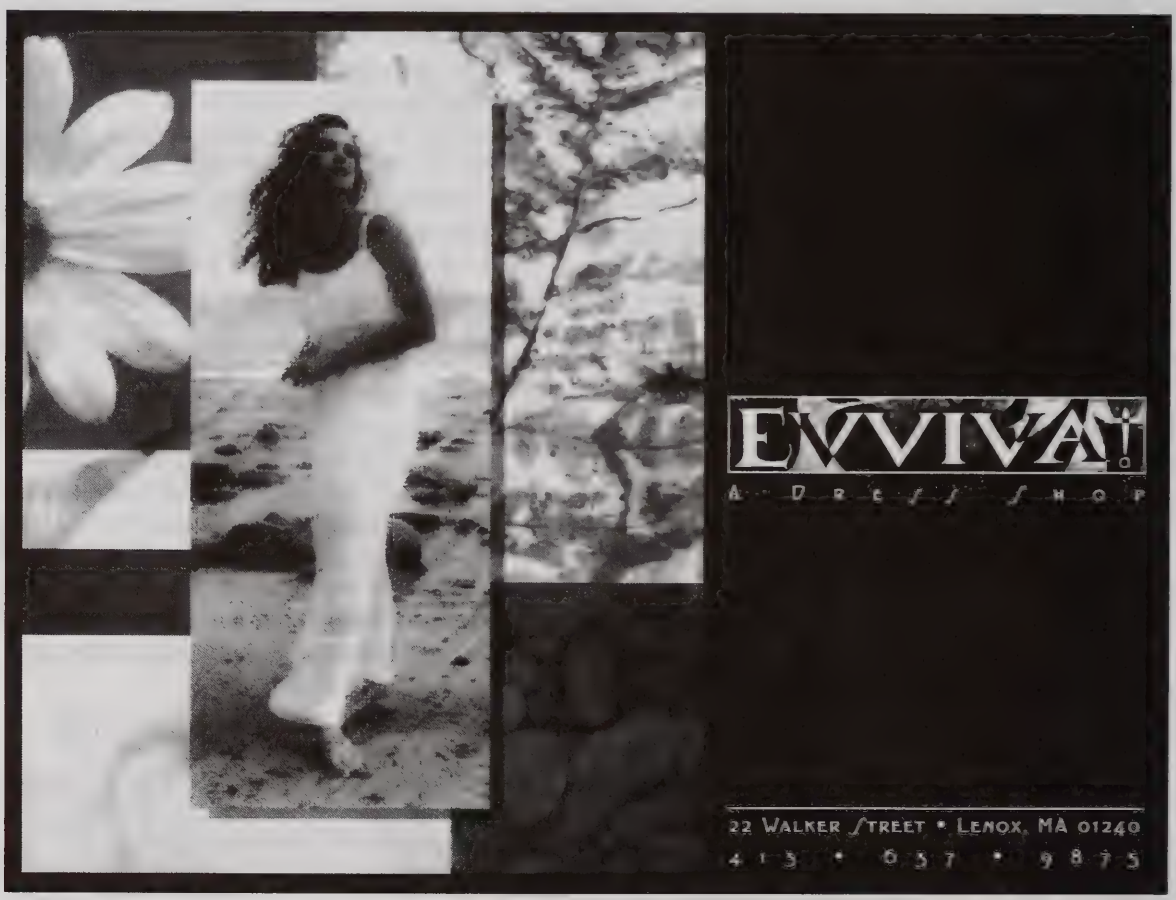
threatening the hegemony of the Papal states, and Italian liberals were seeking to promote Napoleon's victory. During the course of a single day, the artist Cavaradossi (whose sympathies are with the liberal side, to the extent that he aids a political prisoner escaping from Castel Sant'Angelo, the fortress prison of the papal side) is captured, tortured by the villainous police chief Scarpia, and executed, not only for political reasons, but also because he is the lover of the singer Floria Tosca, for whom Scarpia lusts. Scarpia gets the information he needs for the arrest of Cavaradossi by playing on Tosca's jealousy, her fear that another woman has supplanted her in the artist's heart—a fear that arises when she sees the painting he is working on in the church of S. Andrea della Valle: it is a portrait of Mary Magdalene, depicted with blond hair and blue eyes (Tosca herself is a brunette). The "model" is actually a woman whom Cavaradossi has seen in the church and sketched without her knowing it, but Tosca fears otherwise. In his first aria, *Recondita armonia,* Cavaradossi compares the blonde woman in his painting with a small portrait of Tosca's dark features, commenting on the various kinds of beauty, but affirming powerfully that it is Tosca he loves.

CAVARADOSSI

Strange harmony of diverse beauties...! Floria, my ardent mistress, is dark...and you, unknown beauty, crowned with blonde tresses...! You have blue eyes, Tosca has black eyes! Art, in its mystery, mixes the different beauties together: but in painting this one...my sole thought—ah, my sole thought is you! Tosca, it is you!

* * * * *

GIUSEPPE VERDI (1813-1901) composed his great comic opera, ***Falstaff***, to a libretto by Arrigo Boito on material drawn from Shakespeare's *The Merry Wives of Windsor* as well as the Falstaff scenes from the two *King Henry IV* plays. It was produced at La Scala on February 9, 1893. *Falstaff* may well be the greatest miracle in the history of opera—a gloriously rich and human comedy written near the end of his life by a man renowned for composing powerful tragedies. It is, moreover, one of the fullest representations on the operatic stage of Shakespeare; indeed, many people find Verdi's opera more satisfying



theatrically than the rather crowded and complicated play from which it was derived. The pompous, self-assured, cowardly, and licentious old knight is a delicious figure of fun, yet at the same time a fallible human being who can provide a useful reminder to us all of our own self-deceptions.

In the first scene, the down-at-heels Falstaff decides that the best way to replenish his financial resources would be to seduce two married women of Windsor—either or both, he doesn't care—both of whom are attractive and (more important) control the purse strings for their wealthy husbands. He writes an identical love letter to each (thus propelling the rest of the plot) and requests his two hangers-on, Bardolph and Pistol, to deliver them. When they refuse, on the grounds that honor forbids them to take part in such misbehavior, Falstaff calls a young page to deliver his missives and then offers his famous, scornful lecture on the value of "honor."

FALSTAFF

Hey, page!
(Turning back to Bardolph and Pistol)
Go hang yourselves—but not on me.
(To the page) Two letters—take them—for two ladies. Deliver them at once, run! off with you! hurry! go!
(Again to Bardolph and Pistol)
Honor!
Thieves! You are faithful to your honor, you cesspools of infamy, when even we cannot always keep faith with ours? Yes, even I—I!—must sometimes lay aside the fear of God and, of necessity, bypass honor, use some stratagem or ambivalence, maneuver, a different tack.

And *you*, in your rags, and your crooked leopard's eye, and your fetid laughter—you keep company with Honor? What honor? What honor indeed? What idle talk! What a joke!

Can Honor fill up your belly? No. Can Honor set a broken shin? No. It cannot. Or a foot? No. Or a finger? No. Or a hair? Honor is not a physician. What is it, then? A word. And what is there in this word? Empty air that flies away. A fine thing!

Can one who is dead feel Honor? No. Does it live only with the living? Not even that, for flattery puffs it up, pride corrupts it, calumny sickens it. As for me, I'll have no part of it. No, no, no, no, no, no!

But, to get back to you two scoundrels, I've waited too long, and I now chase you out.

(He takes the broom and chases Bardolph and Pistol around the hall.)

Ho, there! Quick, quick—at the gallop! At the gallop! The noose fits you well. Out! Out! Thieves! Thieves! Away! Out of here! Out of here!

* * * * *

Verdi began composing ***Nabucco*** (the more convenient short form of the title *Nabucodonosor*, or "Nebuchadnezzar") in the winter of 1840-41 to a libretto by Temistocle Solera; the opera was produced at La Scala on March 9, 1842, with Verdi's later mistress and eventual wife, Giuseppina Strepponi, in the principal soprano role. According to a famous account by Verdi himself, *Nabucco* almost did not get written. Humiliated by the failure of an attempt at a comic opera, *Il giorno di regno* ("King for a day"), Verdi was ready to give up the operatic stage entirely after having written just two works for it. The impresario of La Scala, Merelli, had on hand a libretto by Temistocle Solera which had been rejected by the German composer Otto Nicolai. But Merelli suspected that Verdi would find in it a subject that captured his interest. Though Verdi assured him that he would never again write an opera, Merelli pleaded with him just to read the libretto, if only (he said) to suggest some other composer who might be suited for it. According to Verdi's own account, he arrived home and threw the libretto down, intending to pay no further attention to it; but it fell open at the page containing the words to a chorus—*Va, pensiero*—sung by the Hebrew slaves in captivity in Babylon. Having read these first words almost by accident, Verdi found himself reading the entire libretto several times over that night, whereupon he went to Merelli and insisted on being allowed to set it to music, subsequently producing the opera that truly started

his progression as the greatest Italian opera composer of the century. And from the very first performance, the number that attracted the greatest audience attention was the chorus that had evidently first attracted Verdi's own.

Nabucco has a Biblically-inspired plot (though Nebuchadnezzar is the only Biblical figure in the opera—the rest is sheer invention) set in the time of the Babylonian captivity of the Hebrews who, in the chorus *Va, pensiero ad alli dorati* ("Fly, thought, on golden wings"), dream of returning to their homeland in freedom. The Italians of Verdi's day were not slow to feel a political message, the desire to have a free and united Italy under a secular goverment, doing away with the foreign influences that dominated various parts of Italy for centuries and the papal government that controlled the entire center of the country. Moreover, Verdi wrote the chorus for the most part in unison, at a pitch that could be sung by almost anyone, so that it became an anthem of the Risorgimento. Only in the climactic third stanza ("Golden harp of the prophets...") does the chorus break into four-part harmony. Though Verdi went on to other, greater operas, Italians never forgot *Va, pensiero*. In 1901, tens of thousands of mourners followed Verdi's funeral procession through the streets of Milan and, as his body was being lowered into the grave, spontaneously broke into an impromptu performance of this famous chorus.

CHORUS OF HEBREW SLAVES

Fly, thought, on golden wings; settle on the hills where the mild, sweet airs of our native land are fragrant. Greet Jordan's banks and Zion's toppled towers. Oh, my country, so fair and lost! Oh, remembrance so dear, and so despairing! Golden harp of the prophets, why do you hang mute on the willow? Rekindle the memories in our hearts, and speak of times gone by. Mindful of the fate of Jerusalem, give out an air of sad lamentation, or let the Lord inspire us with the strength to bear our sufferings.

* * * * *

Verdi composed ***Luisa Miller*** in 1849 to a libretto by Salvatore Cammarano adapted from Schiller's drama *Kabale und Liebe* ("Intrigue and Love"). The premiere took place at the San Carlo opera house in Naples on December 8, 1849. *Luisa Miller* is one of four Verdi operas based, more or less freely, on plays by Schiller, one of Verdi's favorite dramatists. (The others are *Giovanna d'Arco* of 1845, based on Schiller's *Maid of Orleans*; *I masnadieri* of 1847, on *The Robbers*; and the greatest of them, *Don Carlos* of 1867, based on Schiller's drama of sixteenth-century Spain, *Don Carlo*.)

Rodolfo is the son of Count Walter, who wishes him to marry a duchess; Rodolfo, however is in love with Luisa Miller, the daughter of a retired soldier, and far lower in class than he. The count's villainous steward, appropriately named Wurm ("worm"), arranges to have Luisa's father imprisoned on false pretences and tells her that he will only be released if she writes a letter declaring that she has never loved Rodolfo and that she wishes

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to elope with Wurm. At the end of the second act, Rodolfo has seen the false letter, which he believes to be genuine. In despair, he berates her supposed treachery, then, in a beautiful Andante, *Quando le sere al placido*, recalls happier times with her.

RODOLFO

(Recitative) That she can deny her fidelity to me! If heaven and earth, mortals and angels wanted to swear that she was guiltless, I would have to respond, "You lie! You all lie! This is her handwriting." Such perfidy!...so black a soul! So untruthful!... My father knew her well! I, blind, boldly dared. But now—the oaths, hopes, joys, tears, griefs? All lies, betrayal, deception!

(Andante) When on past evenings in the calm brightness of a starry sky, her loving glance transfixed in the very ether, I felt my hand pressed by hers...Ah!... She betrayed me...Then, when I was mute in ecstasy, hanging on her every word, and she in angelic accents said, "I love only you," then it seemed that the Empyrean opened up before my very soul. Ah!...she betrayed me!

* * * * *

Verdi composed ***Otello*** to a libretto by Arrigo Boito (brilliantly adapted from Shakespeare's *Othello*) over a period of years, finally declaring it ready for performance, which took place at La Scala on February 5, 1887. Following the production of *Aïda* (1871), it looked as if Verdi was ready to retire from the operatic stage. He had been made wealthy by his successes, and he could look forward, as he approached his sixtieth year, to the leisurely life of a gentleman-farmer on his beloved estate, Sant'Agata, in Bussetto, not far from the little village where he had been born. That Verdi was eventually lured out of retirement to compose his greatest tragedy and his one successful comedy is largely due to the tact of his publisher, Giulio Ricordi, who knew of Verdi's lifelong passion for Shakespeare. He proposed having a libretto written by the composer Arrigo Boito, though this was a touchy point, since Boito (composer of *Mefistofele*, on Goethe's *Faust*) had been regarded as one of the young Turks who had once declared that Verdi's operatic style was old-fashioned. Ricordi and Boito suggested *Othello* as a subject. Verdi was intrigued, but not yet hooked. He was not sure he could work with Boito. So he played with the idea while they collaborated on some revisions that Verdi had long wanted to make to *Simon Boccanegra* and *Don Carlos*. These went well, and Verdi came to respect the younger man's abilities as a poet, as well as his profound understanding of the literary sources they were discussing. Finally he told Boito to start working on a libretto; this was hammered out over a rather lengthy period of time, with much discussion and revision to meet Verdi's requirements. But once it was finished, the music was composed with surprising speed, suggesting that Verdi had already been sketching it (though without hinting as much to Boito) as he went along.

Boito remained amazingly faithful to Shakespeare while at the same time trimming the


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length and simplifying the structure to make it play well when set to music. Many of his lines are quite literal translations into Italian of Shakespeare's words, though sometimes placed into a different location in the plot. The one really major change that Boito made was to give Iago a major statement to express his essential villainy, something that Shakespeare never did. Early in the second act of the opera, with his plot against Othello just about to get underway, Iago presents his "Credo" directly to the audience—and then immediately begins to put this villainy into practice.

IAGO

I believe in a cruel god, who has created me in his own image and whom, in wrath, I name. From the vileness of some germ or atom, I have been born vile. I am evil because I am a man; I feel the primeval slime within me. Yes! This is my creed!

I believe it with a firm heart, as does the young widow in church, that whatever evil I think, or whatever evil proceeds from me, I accomplish through my destiny. I believe that the just man is but a mocking ham actor, both in his face and his heart, that everything in him is a lie: tears, kisses, looks, sacrifice, and honor.

And I believe man to be the sport of an unjust fate from the germ of the cradle to the worm of the tomb. There comes, after all this mockery—only Death. Heaven is an ancient folly.

* * * * *

Verdi composed ***Don Carlos*** in French, for the Paris Opéra, where it was produced on March 11, 1867. The libretto, based on Schiller's (very) free historical drama *Don Carlo*, is by Joseph Méry and Camille du Locle, and was later translated into Italian by A. de Lauzières and A. Zanardini. Most performances today use the Italian text.

Ironically, Verdi's great French opera, *Don Carlos*, is almost always performed as *Don Carlo*, in Italian, though Verdi himself never worked on it—whether in composition or revision—in that language. It was commissioned for the Paris Opéra, where the term "Grand Opera" really meant something. Each year for an extended period in the nineteenth cen-



tury, the Opéra mounted a particularly elaborate work, based on a historical subject, cast in five acts, with large casts, huge chorus, and many sets. Verdi's *Don Carlos* is something of a latecomer to this series, but it is also arguably the finest work of Grand Opera (that is, an opera composed for these special Paris productions) ever written. Verdi knew French well, and he took great pains to set the words of the libretto to suit the rhythm and flow of the language in which he was composing. Even in later years when he reworked elements of the opera on several occasions, he always worked with a French text. But soon after the production, the opera was translated into Italian for use in Italy and in foreign cities (London, New York, St. Petersburg) where operas were almost invariably presented in Italian, regardless of the original language.

Schiller was a historian, and he based his drama on a tormented history of relations between Spain and the Low Countries in the sixteenth century, during the period of the seemingly endless wars of religion between the Protestant north and the Catholic south. For dramatic purposes, Schiller played fast and loose with the actual historical figures of Philip II of Spain and his son, Don Carlo, among others, but there is no question that the subject appealed to Verdi. Among the powerful elements that attracted Verdi was the small but vital role of the Grand Inquisitor, which brought in the whole idea of the Inquisition and made possible the close of the third act, with its *auto-da-fé* set up by the Inquisition for the execution by fire of "heretics."

THE PEOPLE
This happy day is filled with joy! Honor to the most powerful of kings! The people have faith in him, the world is prostrate at his feet. Our love accompanies him everywhere, and this love will never diminish. His name is the pride of Spain! It will live forever!
THE MONKS
This is a day of terror, a day of fear, a day of death. They shall die! Just is the rigor of God's law. But the high voice of pardon will follow the anathema if the sinner, at the last hour, repents!
THE PEOPLE
This happy day is filled with joy... *(etc.)* Honor to the King!
(March—entry of the officers and nobles of the court.)
THE PEOPLE
This happy day is filled with joy... *(etc.)*
ROYAL HERALD
Let the doors of the church be opened. House of the Lord, open! Venerable edifice, render to us our King!
THE CROWD
Let the doors of the church be opened...
(The doors open, revealing King Philip II crowned, advancing with the monks around him.)

* * * * *

The conflict between Philip II and his son Carlos is presented in Schiller's play and Verdi's opera as having two bases, neither of them historical. First, Carlos learns that Elisabeth of Valois, the woman he loves (and who, in the opera, loves him) will be married instead to his widowed father. Second, Carlos' closest friend, Rodrigo, is a supporter of the inhabitants of the Low Countries (then under Spanish domination and largely Protestant), a political position that marks him as an enemy of the Inquisition. In this famous duet, Rodrigo fills Carlo (and the audience) in on the situation in the Low Countries.

RODRIGO *(entering)*: It is he! The Infante!
CARLO: Oh, my Rodrigo!
RODRIGO: Your Highness!
CARLO: It is you that I hold in my arms!
RODRIGO: Ah, my prince. My lord!
CARLO: God leads you to me in my grief, consoling angel.
RODRIGO: Ah, my dear prince! The hour has struck. The Flemish people call upon you. Help them, Carlo, be their saviour! But what do I see? This pallor, the pain! A flash of sorrow flickers in your eyes. You are silent...you sigh...your heart is sad!

My Carlo, share your grief and pain with me.

CARLO: My saviour, my brother, my faithful friend, let me weep in your arms.

RODRIGO: Pour your torments into my heart. Let your heart not be shut for me. Tell me!

CARLO: You wish it? You shall learn my misfortune, and the horrible shaft that has wounded my heart. I love, with a guilty love...Elisabeth...

RODRIGO: Your mother? Just heaven!

CARLO: You grow pale...your glance looks downward. Unhappy me! You yourself, my Rodrigo, turn away from me?

RODRIGO: No, Rodrigo still loves you. I swear it. You are suffering? Nothing else matters to me.

CARLO: Oh, my Rodrigo!

RODRIGO: My prince! Has your secret been discovered by the King?

CARLO: No!

RODRIGO: Then obtain his leave to depart for Flanders. Let your heart be silent. With an effort you can do it. And learn in the midst of that oppressed people how to be a king!

CARLO: I shall follow you, brother.

(A bell sounds.)

RODRIGO: Listen! The monastery gates are opening. Here come Philip and the Queen!

CARLO: Elisabeth! *(*THE MONKS, *who will be heard chanting, also enter.)*

RODRIGO: Strengthen your faltering spirit beside me. Your star still shines serenely in the heavens. Ask God for heroic strength!

BOTH: God, who has infused into our hearts love and hope, I desire that you now kindle the love of liberty. We swear to live together and to die together; to be joined on earth and in heaven, your benevolence can grant this to us.

* * * * *

When **JACQUES OFFENBACH** (1819-1880) died, his only serious opera, ***Les Contes d'Hoffmann*** (*The Tales of Hoffmann*) was still in rehearsal. With some additions to not-quite-finished parts by Ernest Guiraud, the work was produced at the Opéra-Comique in Paris on February 10, 1881. Like many composers most esteemed for their work in the operetta, Offenbach felt the urge to write a serious opera that would, he hoped, establish his reputation as a major composer. In this respect he was far more successful than Johann Strauss the younger, Franz Lehár, Arthur Sullivan, or Victor Herbert, all of whom wrote at least one serious opera that is never heard today. Offenbach succeeded in spite of the fact that he died several months before the production of *The Tales of Hoffmann*, when the work still needed an editorial once-over at the very least. In the end, other hands not only finished what he had left undone, but went on to make very substantial changes after the cast was adjusted (with singers of different voice parts, which required rearranging some of the music). Eventually a "standard" version developed and was performed widely, but in recent years scholars have uncovered many manuscript materials that get us back closer to the version Offenbach actually conceived. In any case, the work's popularity hinges as much as anything on a series of brilliant individual numbers.

E.T.A. Hoffmann (1776-1822) was the universal genius of the Romantic era—a writer and composer, he was also a distinguished jurist and a gifted artist. But he is most famous for his tales of the supernatural and of incidents that are distorted or exaggerated for expressive effect. His work continued to influence Romantic composers. In 1851 a play appeared that treated Hoffmann as if he were the principal character in his own stories and traced a spiritual and moral decay through a series of love affairs. It was this play, rather than Hoffmann's original tales, that became the basis of Offenbach's opera. The play and opera begin and end in a tavern in Nuremberg, where the poet Offenbach is waiting to meet his current lover, Stella, as soon as she finishes her evening's performance in the theater. He suddenly recognizes in Counsellor Lindorf the evil genius who has, time and again, ruined his chances in love, and, fearing another disaster, he begins to drink heavily. The students in the tavern urge him to sing the story of the dwarf Kleinzach, and he obliges with one of the most popular numbers in the opera. They then ask him to recount the



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story of his many loves; the remainder of the opera consists of three of Hoffmann's stories, recast so that the poet himself is the central character and always loses in the end due to the machinations of his "evil genius."

HOFFMANN *(echoed by* CHORUS*)*: Once upon a time, at the Court of Eisenach, there lived a dwarf named Kleinzach. He wore a busby hat, and his knees went *clic clac*! That's Kleinzach! He had a hump in the manner of a stomach, and his branching legs seemed to be coming out of a sack. His nose had turned black from tobacco, and his head went *cric crac*! That's Kleinzach! As for his facial features...

HOFFMANN *(in a daydream)*: Ah, *her* face was charming! I see her, beautiful as the day; in pursuing her, I left my father's paternal home like a madman and fled across vales and forests. Her hair in graceful coils on her elegant neck cast warm shadows; her eyes of azure gazed around her with glances fresh and pure. And our carriage transported our hearts and our love without a jolt. Her sweet, vibrant voice cast its conquering song to the listening heavens, and its echo resounds in my heart.

NATHANAEL: O strange intellect! Who the devil are you depicting there? Kleinzach?

HOFFMANN: Kleinzach? I'm speaking of *her!*

NATHANAEL: Of whom?

HOFFMANN *(coming to himself)*: No! No one! Nothing! My spirit was troubled. Nothing! And Kleinzach is worth more, deformed as he is...

HOFFMANN *(echoed by chorus)*: And when he'd drunk too much gin or wine, he saw his coattails floating like weeds in a lake, and the monster went *flic flac. Flic flac*! That's him—Kleinzach!

* * * * *

Carmen was the last and greatest work by **GEORGES BIZET** (1838-1875); it was produced at the Opéra-Comique in Paris on March 3, 1875. Justifiably one of the most popular operas ever composed, *Carmen* aroused shivers of concern from the director of the Opéra-Comique. The Opéra-Comique was, after all, a family theater, a place of long and unchanging traditions. The works presented there—lighter operas that were largely sung, but contained spoken dialogue—had certain conventions that the audience expected: a heroine of spotless purity, who might suffer at the hands of Fate (and of Man) but would eventually win out; a hero of bold courage and unchanging rectitude who usually comes across as a prude, but who naturally wins the girl in the end; a villain, usually a baritone or bass, of unadulterated evil intentions; and a happy ending.

Bizet happily tossed each of these conventions out the window not only in selecting Prosper Mérimée's novel *Carmen* as the basis for an opera, but then browbeating his librettists to give him the realistic situations he wanted. Bizet even wrote some of the libretto himself, rather than tone down the harsh, realistic story of the moral decline of a simple country boy who turns deserter, smuggler, and, eventually, tormented murderer. Although the librettists Meilhac and Halévy created a pure heroine, Micaela, as a foil to the seductive title character, Bizet was primarily interested in the gypsy girl, Carmen, who was the opposite of everything the Opéra-Comique stood for in family entertainment. Other operas (notably Verdi's *La traviata*) had depicted women whose morals were less than impeccable, but Bizet actually showed Carmen seducing José right on stage during the course of the first act—the first step in his moral decline. Carmen's love is capricious and intense, leading men to vie for her favors and, in the end, leading to her own murder by José—and on stage to boot! One of the directors of the company is said to have resigned because he could not persuade Bizet to give *Carmen* a happy ending!

At first, nobody knew quite what to make of it. The librettists had worked for years with Offenbach, and audiences expected something light and frothy. As each of the four acts went on, the audience became quieter and quieter, until there was nearly dead silence at the end. Though the work was performed forty-three times that season, it never filled the house, and the management was reduced to virtually giving tickets away. By the time the run had ended, the composer was dead, an apparent failure. But by October that year, with

a production in Vienna, *Carmen* began her march to worldwide popularity. And, in any case, there was one number that delighted the audience from the first night—the colorful entry of the toreador, Escamillo, and his gloriously self-satisfied song of self-introduction.

ESCAMILLO
Your toast I can return to you, señors, for soldiers and toreros understand one another. Their joy lies in combat! The bull-ring is full on the holiday, full from top to bottom. The spectators are losing their heads, making a great ruckus! Taunts, cries, noise growing to a frenzy. For this is the festival of courage, this is the day for the stout-hearted. Let's go! On guard! Let's go! Ah!

Toreador, on guard! Toreador! Toreador! And just think, think while you are fighting that dark eyes are watching you, and love awaits you—yes, love awaits you!

CHORUS
Toreador, on guard!... *(etc.)*

ESCAMILLO
Suddenly, there is silence. Ah, what is happening? No more shouts: This is the moment! The bull dashes out! He rushes in, he enters, he strikes! A horse falls, dragging down a picador. "Ah, bravo Toro!" cries the mob. The bull withdraws, he returns, he strikes again. Shaking his banderillas, in a rage now, he charges. The ring is full of blood. All rush for safety, clambering over the fences. It's his turn now: Let's go! On guard! Let's go! Ah!

Toreador, on guard!... *(etc.)*

* * * * *

Bizet composed ***Les Pêcheurs de perles*** (*The Pearl Fishers*) in 1863; it was produced at the Lyrique in Paris on September 30, 1863. Bizet was far more than a one-work composer, though the popularity of *Carmen* has overshadowed some of his earlier works. Part of the problem is that he was always uncertain about which way his extraordinary talent should go; he ended up lavishing a great deal of attention on subjects and librettos that might have seemed doomed from the start, while being rather half-hearted about others that might have been a tremendous success. Of course, he was only thirty-eight at the time he died, three months after the premiere of *Carmen*; had he achieved a normal lifespan, one might expect him to have found his *métier* with that opera and proceeded from strength to strength. In any case, the only Bizet opera aside from *Carmen* that remains in the repertory is *The Pearl Fishers*, composed very rapidly during the summer he was twenty-four. It was his second work to be staged, but he had probably written a half-dozen operas by this time.

The single most famous number of the opera is the duet *Au fond du temple saint*, which occurs early in the first act. Zurga, the head fisherman of Ceylon, and Nadir, also a fisherman, are old friends who have not seen one another in many years. In reminiscing about their past times together, Zurga asks, "Have you been faithful to your vow?" This opens the recollection of a day on which both set eyes on a woman of such beauty that they were utterly enslaved by it. In order to preserve their friendship, they vowed to renounce her and remain friends forever. This is the subject of their duet, in which the flute and harp represent (to the French musical mind) symbols of sanctity. (Of course, soon after they sing this number, a boat arrives bearing a veiled woman who will turn out to be the subject of their oath, thus precipitating the plot, with its conflict between love and duty.)

NADIR: At the base of the holy temple, adorned with flowers and gold, a woman appeared—I think I can still see her.
ZURGA: ...a woman appeared—I think I can still see her.
NADIR: The prostrate crowd regarded her with astonishment and murmured softly: "Look, it is the goddess who dresses in shadows and extends her arms toward us."
ZURGA: Her veil is lifted: O vision! O dream! The crowd is on its knees.
BOTH: Yes, it is she—it is the goddess, more charming and beautiful. Yes, it is she, it is the goddess who descends among us. Her veil is lifted, the crowd is on its knees.
NADIR: But in crossing through the crowd, she opens a passage.
ZURGA: Her long veil already conceals her face.

NADIR: My eyes, alas, search for her in vain.
ZURGA: She has fled.
NADIR: She has fled, but in my soul what sudden strange ardor is burning?
ZURGA: What new fire consumes me?
NADIR: Your hand pushes mine away.
ZURGA: Your hand pushes mine away.
NADIR: Love has seized hold of our hearts and changed us to enemies.
ZURGA: No, let nothing separate us!
NADIR: No, nothing!
ZURGA: Let us swear to remain friends.
NADIR: Let us swear to remain friends.
BOTH: Oh, yes! Let us swear to remain friends. Yes, it is she—it is the goddess, coming this day to reunite us. And faithful to my promise, like a brother I want to cherish you! It is she, it is the goddess...Let us share everything. Let us be united unto death!

* * * * *

Today's composers who might have written operettas for the suburban theaters of Paris or Vienna in the nineteenth century—our equivalent of the Offenbachs, Strausses, and others—now work on Broadway or in Hollywood. The modern American musical theater is a descendant—considerably modified, but with its roots still clearly traceable—of the great operettas of a century ago and more. And when the technology of sound was added to motion pictures, the tradition of the stage musical also moved to Hollywood, where its conventions changed considerably in the live-action musical films (usually with much less music than on Broadway), but found a surprising new life in the unlikely realm of the animated feature. It would not be much of a stretch to claim that Disney's *Snow White* offered a coherent "book musical," in which the songs simultaneously supported the characterization and forwarded the plot, a number of years before Rodgers and Hammerstein's *Oklahoma!* was credited with doing the same thing. In any case, the final part of this program offers music from some well-known Broadway musicals and some recent animated Disney features, ending the evening with a taste of both Broadway and Hollywood.

—Steven Ledbetter

ARTISTS

Neil Shicoff



Making his first Boston Symphony appearance since singing Mendelssohn's Elijah with the orchestra at Symphony Hall in April 1980 and that August at Tanglewood, the American tenor Neil Shicoff has appeared with all of the world's most important opera companies, among them the Metropolitan Opera, Vienna State Opera, La Scala, the Paris Opera, Deutsche Oper Berlin, Lyric Opera of Chicago, and San Francisco Opera. He has sung with Leonard Bernstein and the Israel Philharmonic, Claudio Abbado and the Berlin Philharmonic, Seiji Ozawa and the Boston Symphony, and Edo de Waart and the San Francisco Symphony, collaborating also with such conductors as Carlos Kleiber, Riccardo Muti, Giuseppe Sinopoli, James Levine, Charles Dutoit, James Conlon, and Michael Tilson Thomas. In the opera house, he has appeared in notable productions by Franco Zeffirelli, Jean-Pierre Ponnelle, Elijah Moshinsky, Götz Friedrich, Robert Carsen, Andrei Serban, Pier Luigi Pizzi, Werner Schröter, Lina Wertmüller, and Harold Prince. Mr. Shicoff began his 1997-98 season with a return to the Vienna State Opera for the title roles in *Don Carlo* and *Peter Grimes*, Edgardo in *Lucia di Lammermoor*, and Cavaradossi in *Tosca*. He then starred in a new production of *Ernani* at Zurich Opera, sang Peter Grimes and Cavaradossi at the Bavarian State Opera, then repeated Don José in *Carmen* in Paris and Cavaradossi in Berlin. He appeared again as Peter Grimes in a new production at the Hamburg State Opera, then returned to Zurich for Riccardo in *Un ballo in maschera*. Following gala outdoor concerts in Vienna, he concludes his season giving joint concerts with Bryn Terfel, including tonight's at Tanglewood and another at the Hollywood Bowl. Next season he will ap-

pear in two new Graham Vick productions, *Don Carlo* in Paris conducted by James Conlon and *Ernani* in Vienna conducted by Seiji Ozawa. He will also appear in a new production of *Les Contes d'Hoffmann* in Hamburg, *Carmen* in Madrid, *Un ballo in maschera* in Zurich, and *Luisa Miller* in Barcelona. Among the new roles he will add to his repertoire in future seasons are Eléazar in Halévy's *La Juive*, the title role in *Andrea Chénier*, and Captain Vere in *Billy Budd*. Highlights of recent seasons have included a return to the Met on the twentieth anniversary of his debut for Lensky in a new production of *Eugene Onegin* led by Antonio Pappano and directed by Robert Carsen, as well as for a gala concert with Bryn Terfel conducted by James Levine; his first Peter Grimes at the Vienna State Opera conducted by Mstislav Rostropovich, his first Manrico in *Il trovatore* at Zurich Opera with Riccardo Chailly, and new productions of *Les Contes d'Hoffmann* and *Tosca* at La Scala, *Un ballo in maschera* at the Deutsche Oper Berlin, *Luisa Miller* at Netherlands Opera, and *Carmen* at the Paris Opera and Bavarian State Opera. Mr. Shicoff has recorded many of his celebrated roles, including Lensky in *Eugene Onegin* for both Deutsche Grammophon and Philips, the title role in *Les Contes d'Hoffmann* for EMI, Don José in *Carmen* and the Duke of Mantua in *Rigoletto* for Philips, and Alfredo in *La traviata* and Edgardo in *Lucia di Lammermoor* for Teldec. He recently returned to the recording studio for Puccini arias and duets with Galina Gorchakova and Seiji Ozawa for Philips, Luigi in *Il tabarro* for EMI, and the title role in Verdi's *Aroldo* also for Philips. His performances as Rodolfo in *La bohème* at Covent Garden, as Alfredo in *La traviata* at Venice's La Fenice, and in the Metropolitan Opera's 1983 Centennial Gala have been released on commercial video. He has also participated in telecasts of *Les Contes d'Hoffmann* from the Metropolitan Opera, La Scala, Florence's Teatro Comunale, and the Vienna State Opera; *Roméo et Juliette* from the Paris Opera, and *Werther* from the Aix-en-Provence Festival. Neil Shicoff was born in Brooklyn, New York. He studied at the Juilliard School of Music and with his father, the celebrated cantor Sidney Shicoff. He made his Metropolitan Opera debut shortly thereafter, as Rinuccio in *Gianni Schicchi* conducted by James Levine.



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Bryn Terfel



The Welsh bass-baritone Bryn Terfel made his Boston Symphony debut as soloist in the Opening Night concert of the 1997-98 BSO subscription season last September. In addition to his Tanglewood debut this evening with the BSO, he makes his Tanglewood recital debut this coming Tuesday night in Seiji Ozawa Hall. Mr. Terfel studied at the Guildhall School of Music and Drama in London with Arthur Reckless and Rudolf Piernay, winning the 1988 Kathleen Ferrier Scholarship and the 1989 Gold Medal Award. That year he also won the Lieder Prize at the Cardiff Singer of the World Competition. Other significant awards have included the 1992 *Gramophone* Magazine "Young Singer of the Year," "Newcomer of the Year" in the inaugural International Classical Music Awards in 1993, the solo vocal category *Gramophone* Award for his Schubert album "An die Musik," the "People's Award" voted by listeners of Classic FM at the *Gramophone* Awards for his recording "The Vagabond," and, most recently, a Grammy Award for Best Classical Vocal Performance for his recording "Opera Arias." Mr. Terfel has performed the role of Mozart's Figaro in the world's leading opera houses, including New York's Metropolitan Opera, La Scala in Milan, the Vienna Staatsoper, the Royal Opera House at Covent Garden, the Châtelet in Paris, Lyric Opera of Chicago, and San Francisco Opera. He has performed Figaro, Leporello, and Jochanaan in *Salome* at the Salzburg Festival, Dr. Miracle in *Les Contes d'Hoffmann* and Balstrode in *Peter Grimes* in Vienna, Leporello in *Don Giovanni* at Lyric Opera of Chicago and the Met, Wolfram in *Tannhäuser* at the Met, Masetto in *Don Giovanni*, Balstrode, and Jochanaan at the Royal Opera House, Jochanaan at Bavarian State Opera, and Scarpia in *Tosca* at Netherlands Opera. With Seiji Ozawa in Japan, he has appeared as Creon in Stravinsky's *Oedipus Rex* at the Saito Kinen Festival, also recording that role with Mr. Ozawa for Philips Classics; and as Sharpless in Puccini's *Madama Butterfly* in the Henessey Opera Series. Mr. Terfel has an equally distinguished career on the concert platform, having appeared with James Levine in Mahler's Eighth Symphony, with Claudio Abbado in Brahms's *Ein deutsches Requiem*, as soloist in the 1994 BBC Last Night at the Proms, and in the title role of Mendelssohn's *Elijah* at the BBC Proms, the Edinburgh Festival, and with the New York Philharmonic under Kurt Masur. He has given recitals in La Scala, Florence, Berlin, Munich, Vienna, London, Edinburgh, Istanbul, and New York, as well as in venues throughout the United States and Canada. Among Mr. Terfel's numerous recordings are *Salome*, *Le nozze di Figaro*, Beethoven's Ninth Symphony, Mendelssohn's *Elijah*, and several solo discs, including albums of Schubert Lieder, English song, opera arias, and music by Rodgers and Hammerstein. Recent releases include the title role in *Don Giovanni* for Decca, a disc of Handel arias for Deutsche Grammophon, and Leporello in *Don Giovanni* also for Deutsche Grammophon. Future engagements include the title role of Verdi's *Falstaff* for Australian Opera and the title role of *Don Giovanni* for the Opéra National de Paris.

To read about the **Tanglewood Festival Chorus**, see page 27.

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BEETHOVEN — Violin Concerto in D, Opus 61

Allegro non troppo
Larghetto
Rondo: Allegro

CHRISTIAN TETZLAFF

Please note that this year's Boston Symphony Orchestra retirees will be acknowledged on stage at the end of this concert (see next page).

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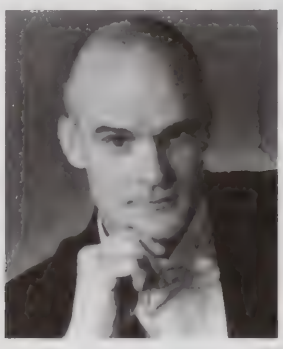
Alfred Genovese



Alfred Schneider



Gottfried Wilfinger



Timothy Morrison



James Whitaker

Three Boston Symphony Orchestra members—principal oboe Alfred Genovese, violinist Alfred Schneider, and violinist Gottfried Wilfinger—are retiring this year. Messrs. Genovese and Schneider will retire at the end of the 1998 Tanglewood season, and Mr. Wilfinger retired at the end of the 1998 Pops season, representing 112 years of cumulative service to the BSO. Timothy Morrison, associate principal trumpet of the BSO and principal trumpet of the Boston Pops Orchestra, who is on leave this season, is resigning from the orchestra to pursue a career as a freelance and solo player. And James Whitaker, who was a Tanglewood Music Center presence for nearly fifty years from 1950 through the summer of 1997, retired this past spring from his position as House Manager of Symphony Hall.

A native of Philadelphia, Alfred Genovese began studying oboe in high school and was awarded a scholarship to attend the city's prestigious Curtis Institute of Music when he was seventeen; there he studied with world-renowned oboist Marcel Tabuteau. Mr. Genovese comes from a musical family: his father was a professional musician, and two of his brothers also attended the Curtis Institute, going on to hold positions in major American orchestras. Following his graduation, Mr. Genovese was principal oboist with the Baltimore and St. Louis symphonies, the Cleveland Orchestra under George Szell, and the Metropolitan Opera. He joined the Boston Symphony Orchestra in 1977 and was appointed principal oboe by Music Director Seiji Ozawa in 1990, after serving for three seasons as acting principal. A member of the Boston Symphony Chamber Players since 1987, he has taught at the New England Conservatory of Music, performed at the Marlboro Music Festival in Vermont for eight seasons, and also participated in the Casals Festival in San Juan, Puerto Rico. Upon his retirement, Mr. Genovese will have completed twenty-one years as a member of the BSO.

Now in his forty-third season with the Boston Symphony, violinist Alfred Schneider was born in St. Louis, where his early teachers were Louis Druzinsky, Max Tartasky, and Francis Jones of the St. Louis Symphony. At the Eastman School of Music, he studied violin with Jacques Gordon and André de Ribaupierre and chamber music with

Luigi Silva. After receiving his bachelor's and master's degrees from Eastman, he attended the Tanglewood Music Center. Mr. Schneider became a member of the Rochester Civic Orchestra and the Rochester Philharmonic Orchestra, subsequently returning to his hometown as a violinist with the St. Louis Symphony Orchestra. In 1955 he was appointed a member of the Boston Symphony Orchestra by Charles Munch. In addition to his orchestral work, Mr. Schneider has remained active as chamber musician (including concerts in Israel and Germany), solo performer, conductor, and teacher. With three BSO colleagues he was a founding member of the Gabrielli String Quartet.

Violinist Gottfried Wilfinger joined the Boston Symphony Orchestra in 1950, when Charles Munch was music director; upon his retirement he had devoted forty-eight years of service to the BSO. Mr. Wilfinger grew up admiring Jascha Heifetz and Fritz Kreisler, whose influence led him to set his sights on a musical career. A native of Allentown, Pennsylvania, he attended the Settlement School of Music in Philadelphia, where he studied with Raphael Bronstein, and continued his studies at the New England Conservatory of Music, where his teacher was Richard Burgin. His teachers also included Naum Blinder and Henri Temianka. In 1948 and 1949 he was a fellowship student at the Tanglewood Music Center. Mr. Wilfinger performed in numerous recitals and concerts while living in San Francisco; his appearances as soloist included the Philadelphia Orchestra and the Tanglewood Music Center Orchestra. A charter member of the Boston Fine Arts Quartet, he was also a member and assistant concertmaster of the Zimbler Sinfonietta.

Born in Oregon and a graduate of the New England Conservatory of Music, Timothy Morrison joined the Boston Symphony Orchestra in 1980 as fourth trumpet. After leaving the BSO in 1984 to tour and record with the Empire Brass Quintet, he returned in 1987 as assistant principal/third trumpet of the BSO and principal trumpet of the Boston Pops Orchestra. In 1994 he was named associate principal trumpet of the BSO. Besides his duties at Symphony Hall, Mr. Morrison has performed frequently as a soloist, having appeared with orchestras in the United States, Japan, Europe, and South America. As principal trumpet of the Boston Pops Orchestra, he has been a featured soloist in concerts, television broadcasts, and recordings. His film credits have included significant trumpet parts in John Williams's scores to *Born on the Fourth of July*, *JFK*, *Nixon*, and *Saving Private Ryan*. Mr. Morrison has served on the faculties of Boston University, the Boston Conservatory, and the New England Conservatory of Music.

Born in Chattanooga, Tennessee, James E. Whitaker studied trumpet at the Cincinnati Conservatory, where he received his bachelor's and master's degrees in music; he was a trumpet student at the Berkshire Music Center (now the Tanglewood Music Center) in 1950 and 1951. In 1963 he became chief scheduling coordinator of the Music Center on a full-time basis, having previously served in a part-time capacity as orchestra librarian and stage manager; he remained with the TMC as scheduling coordinator through the summer of 1997. In addition to his work at Tanglewood, Jim became Hall Manager of Symphony Hall in Boston in August 1979 and was later a front-of-house presence as Symphony Hall House Manager, holding that position from 1985 until his retirement this past spring. Before coming to the BSO, Jim was Administrative Coordinator at the New England Conservatory of Music from 1967 and also handled the booking and management of Jordan Hall at the New England Conservatory for many years. Prior to that he was head of the Music Department at Middle Georgia College in Cochran, Georgia.

We extend our sincere thanks, appreciation, and best wishes to these five gentlemen for their devotion and dedication to the Boston Symphony Orchestra and to the entire musical community of Boston.



NOTES

Claude Debussy
Prélude à l'Après-midi d'un faune

Achille-Claude Debussy was born at St. Germain-en-Laye, Department of Seine-et-Oise, France, on August 22, 1862, and died in Paris on March 25, 1918. He began composing his Prélude à l'Après-midi d'un faune *(*Prelude to The Afternoon of a Faun*) in 1892 and completed the full score on October 23, 1894. The first performances took place on December 22 and 23 that year at concerts of the Société Nationale de Musique under the direction of Swiss conductor Gustave Doret. The first United States performance was given by Georges Longy with the Boston Orchestral Club on April 1, 1902. Wilhelm Gericke conducted the first Boston Symphony performances on December 30 and 31, 1904. Serge Koussevitzky gave the BSO's first Berkshire Festival performance on August 15, 1936, and the first Tanglewood performance on August 13, 1939. Michael Tilson Thomas gave the BSO's most recent Tanglewood performance on August 8, 1970, though David Zinman led Debussy's Prelude more recently here with the Minnesota Orchestra on July 10, 1994. The score calls for three flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two harps, antique cymbals, and strings.*

Though the critics were divided in their response to Debussy's *Prélude à l'Après-midi d'un faune* following its premiere on December 22, 1894, by the Société Nationale de Musique in Paris under the direction of Swiss conductor Gustave Doret, the audience's reaction was unequivocal: the piece was encored. The occasion was Debussy's first great triumph, and the *Faun* remains, along with *La Mer* (1903-05), one of the composer's best-known and most popular works for orchestra. In fact, with his Prelude, Debussy established himself as a composer for orchestra not just with the membership of the Society: a repeat performance of the entire program was given the day after the premiere, with the Society's doors opened for the first time to the general public.

There is evidence to suggest that Debussy's Prelude represents the end product of what was originally planned as a score of incidental music to accompany a reading, or perhaps even a dramatized staging, of the poet Stéphane Mallarmé's eclogue, *L'Après-midi d'un faune*. Debussy began his work in 1892 and completed the full score on October 23, 1894. During the period of composition, the work was announced in both Paris and Brussels as *Prélude, Interludes et Paraphrase finale pour l'Après-midi d'un faune*, but there is no evidence at present to suggest that anything but the Prelude ever came near finished form. Before the premiere, the conductor Doret spent hours going over the score with the composer; Debussy made changes until virtually the last moment, and it was reported that at the first performance, "the horns were appalling, and the

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rest of the orchestra were hardly much better." But nothing about the performance seems to have diminished the work's success.

Though the first printed edition of Mallarmé's poem dates from 1876, *L'Après-midi d'un faune* in fact went through various stages, being conceived originally as an *Intermède héroïque.* A draft from the summer of 1865, entitled *Monologue du Faune,* took the form of a theatrical scene for a narrator with actors performing in mime, and even as late as 1891 a list of Mallarmé's works characterized *L'Aprés-midi d'un faune* as being "for reading or for the stage." Mallarmé himself at various times described his conception as "definitely theatrical," as representing "not a work that may conceivably be given in the theater" but one that "demands the theater." With this in mind, it is not surprising that Debussy, who already knew Mallarmé quite well by 1892 and was a close enough member of the poet's circle to be among those first notified of Mallarmé's death in 1898, would originally have thought to write a score of incidental music. And that the sense of the poetry might one day lend itself to musical expression was in fact foreshadowed by Mallarmé himself, who wrote of his early *Intermède,* "What is frightening is that all these impressions are required to be woven together as in a symphony. . ." Following Mallarmé's first hearing of the music, at Debussy's apartment, and on which occasion the composer played the score at the piano, the poet commented, "I didn't expect anything like this! This music prolongs the emotion of my poem, and sets its scene more vividly than color."

The history of Mallarmé's poem is treated in considerable detail in Edward Lockspeiser's crucial biography, *Debussy: His Life and Mind.* Lockspeiser points out that by the final version of Mallarmé's poem, which takes as its overt subject "a faun dreaming of the conquest of nymphs," transitions between dream and reality had become more ambiguous, with imagery more subtle than the boldiy erotic content of earlier stages. The poem plays not only with the distinctions between dream and reality, between sleep and waking awareness, but also with those between consciousness and unconsciousness, between desire and artistic vision. Indeed, in its more literal rendering of Mallarmé's subject matter and imagery, Vaslav Nijinsky's 1912 choreography to Debussy's score, first performed in Paris by Serge Diaghilev's Ballets Russes on May 29 that year with Nijinsky as the faun, scandalized audiences when it crossed the line between artistic allusion and masturbatory fantasy (aside from the fact that the stylized poses of the dancers were generally deemed inappropriate to the fluidity of the musical discourse).

Debussy's orchestra here is not especially large. It should be noted, however, that while trumpets, trombones, and timpani are entirely absent, the wind section, with its third flute and English horn, is a source for particularly rich sonorities. In his *History of Orchestration* (1925), Adam Carse already highlighted what made Debussy's Prelude so innovative for its time, not just in its treatment of the orchestra, but also in its approach to harmony and musical structure: "Such a word as *tutti* is hardly usable in connection with orchestration which, like Debussy's, speaks with a hushed voice in delicately varied and subtly blended tone-colours, and often with intentionally blurred outlines."

Nowadays, when listeners may respond to the opening flute solo by sinking back into their seats with complacent familiarity, any fresh look at Debussy's score is obliged to reveal its boldly imagined instrumental hues as if it were a newly restored painting. Immediately following that opening melody, suggested by the indolent flute-playing of Mallarmé's faun, glissandos in the harp and distant, evocative horncalls conjure a dreamlike woodland atmosphere heightened by Debussy's avoidance of clearcut harmonies: an atmosphere to which the colors of rustling strings, cascading woodwinds, blossoming outbursts from the full orchestra, and, near the magical close, antique cymbals, all prove themselves ideally suited.

—Marc Mandel

Henri Dutilleux
The shadows of time, Five Episodes for Orchestra

Henri Dutilleux was born on January 22, 1916, in Angers, France, and now lives in Paris. This summer he is a composer-in-residence at Tanglewood. Dutilleux composed The shadows of time *on a commission from the Boston Symphony Orchestra, through the BSO's New Works Fund. He began working on the piece early in 1995 and completed it in September 1997. Seiji Ozawa and the Boston Symphony Orchestra gave the first performances on October 9, 10, 17, and 18, 1997, in Symphony Hall, Boston, and on October 15 and 16, 1997, at Carnegie Hall in New York. For repeat performances in March 1998, at which time the piece was recorded, Dutilleux made revisions particularly to the final episode. During their European tour that same month Ozawa and the BSO gave the French premiere on March 20, 1998, in Paris, Ozawa already having given the European premiere with the Berlin Philharmonic the previous November 6, 7, 8, and 9. The composer has dedicated* The shadows of time *to Seiji Ozawa, in gratitude for Mr. Ozawa's service to French music throughout his career. The score calls for two piccolos (also doubling on flute), two flutes, three oboes and English horn, two clarinets, E-flat clarinet, and bass clarinet, three bassoons and contrabassoon, four horns, four trumpets, three trombones, tuba, timpani (four full-sized and one small), percussion (triangle, medium and high suspended cymbals, small Chinese gong, medium and low tam-tams, wood block, high, medium, and low tom-toms, snare drum, wood chimes, crotales, glockenspiel, vibraphone, marimba), celesta, harp, and strings, plus a child's voice (three voices at these concerts*) only in the third movement.*

Today's performance of Henri Dutilleux's *The shadows of time* is part of this year's Festival of Contemporary Music, sponsored by the Tanglewood Music Center and continuing through August 10.

Born in the town of Angers, where his family had taken refuge during the war, Henri Dutilleux grew up in a family in which the arts, and not just music, were encouraged as a matter of course. In their native Douai on the northern coast, where the family returned after the war, Dutilleux's father Paul ran a printing shop passed down in the family from the composer's great-grandfather, a painter who counted Eugène Delacroix and Camille Corot among his friends. Dutilleux's maternal grandfather, Julien Koszul, had been the head of the music conservatory in Roubaix. By the age of eight, the young Henri was already attending both regular school and the local conservatory, where he studied harmony and counterpoint with Victor Gallois. At the age of sixteen he moved in with his sister in Paris and began studying full-time at the Paris Conservatoire, where his teachers included Jean and Noël Gallon, Henri Büsser, and composer Maurice Emmanuel. In 1938 he won, with a cantata entitled *L'Anneau du roi*, the Prix de Rome, a prestigious award granted by Paris's Académie des Beaux Arts that included a four-year stay at the Villa Medici in Rome. But the new war cut short his stay after four months. Briefly mobilized into the army as a stretcher-bearer, Dutilleux soon found himself back in Paris, where he began to work actively in the French radio. By the time he left his position in 1963, he had been responsible for the commissioning of numerous new works combining music and drama, including quite a few written directly for the radio medium.

His career as a composer began to take off in 1948, when Yves Nat pupil Geneviève Joy, who had married Dutilleux in 1946, premiered his Piano Sonata. (The composer has disowned most of his works composed prior to the sonata and several written after

*Joel Esher, Rachael Plotkin, and Jordan Swaim are from the Brookline/Newton area and have been prepared for these concerts by Johanna Hill Simpson, artistic director of the children's chorus PALS (Performing Artists at Lincoln School), based at the Lincoln School in Brookline, MA.

it, although a Sonatina for flute and piano from that period has acquired a worldwide popularity.) The sonata was followed by the First Symphony, composed between 1949 and 1951, which soon attracted the attention of the Boston Symphony's music director at the time, Charles Munch, who not only gave the American premiere of the First Symphony but also commissioned a Second Symphony from Dutilleux for the Boston Symphony's seventy-fifth anniversary. An extremely slow and painstaking worker, Dutilleux did not complete this new work, which he subtitled "*Le Double*," until 1958. Since that time, the bulk of the composer's output has been the result of commissions, many of them international. Abandoning, after the Second Symphony, such classical designations as "symphony" and "sonata," Dutilleux began to produce a small body of works, many of them for large orchestra, with titles that reflect his lifelong affinity for all of the arts: *Métaboles* (1962-65, commissioned by George Szell for the fortieth anniversary of the Cleveland Orchestra), *Tout un monde lointain* (a cello concerto, written in 1967-69, commissioned by Mstislav Rostropovich), *Timbres, espace, mouvement, ou la Nuit étoilée* (an orchestral diptych, completed in 1977, whose second title, "The starry night," refers to the Van Gogh painting), *Ainsi la nuit* (a string quartet likewise completed in 1977), *L'Arbre des songes* (a violin concerto composed 1983-85 for Isaac Stern), and *Mystère de l'instant* (1989). During these years, Dutilleux, in addition to composing a handful of smaller works, taught at Paris's École Normale de Musique, of which he later became the head. He has also traveled around the world giving lectures and master classes; in 1995 he was the composer-in-residence at Tanglewood and he is here again this summer. He has won numerous awards and prizes including, in 1987, the Prix Maurice Ravel, granted to him for his entire oeuvre.

The shadows of time, Dutilleux's second commission from the Boston Symphony Orchestra, was begun in 1995. A bout with cancer almost interrupted work on the piece, but the composer was able to make the creative process a part of his therapy, and he completed *The shadows of time*, with its English-language title, in time for the world premiere performances last October. Scored for a normal orchestra plus, briefly, a child's voice, the work has five connected episodes (with one interlude, following the third episode) bearing the following titles: "Les Heures" ("The Hours," or, simply, "Hours"), "Ariel maléfique" ("Malefic Ariel"), "Mémoire des ombres" ("Memory of shadows"), which Dutilleux at one point considered using as the work's overall title, "Vagues de lumière" ("Waves of light"), and "Dominante Bleu?" ("Blue Dominant?").

For Dutilleux, the unifying principle that dominates the entire composition (and, one might add, the composer's work in general) is that of time and space. (When asked a number of years ago what artists had the greatest influence on his work, his immediate answer was Shakespeare and Proust.) For this reason, there is, at the beginning and ending of *The shadows of time*, a musical allusion to the movement of clockwork. But this is not the optimistic recreation of lost time one finds in Proust. Instead, the dominating climate of *The shadows of time* is, as Dutilleux describes it, both "tense and tragic," reflecting a kind of "metaphysical disquiet." The Ariel of the second movement, for instance, is not the merry and useful sprite of Shakespeare's "The Tempest" but rather the evil spirit of Milton's "Paradise Lost." Further, as Dutilleux was starting on the work, the world was occupied with the fiftieth anniversary of the death of Anne Frank, and it is to this heroic young Jewish girl that Dutilleux briefly alludes in the third episode, which bears the subtitle "*Pour Anne Frank, et pour tous les enfants du monde, innocents (1945-1995)*"—"For Anne Frank, and for all the children of the world, the innocents (1945-1995)." It is in this episode that the child's voice makes its sole and lonely appearance. The words are Dutilleux's: "*Pourquoi nous? Pourquoi l'étoile?*" ("Why us? Why the star?"), the latter phrase referring to the symbolic Star of David used by the Nazis to label the Jews.

The enigmatic final title has several points of reference. The "dominant" could be the C-sharp that pervades much of the episode, a frequent device in Dutilleux's music, which often seems to take form out of silence into a single note. Both the color blue and the question mark, on the other hand, reflect the composer's dark

view of existence:

> My "blue dominant" is stained with pessimism. I have my doubts. I doubt that man is improving his situation on earth as much as he thinks. There are so many things that lead you to believe that man has not evolved all that much, with a few major exceptions. Of course, this is philosophy, and philosophy and music do not always go well together. But this represents the essence of my thoughts on the subject.

Although there are no unusual instruments in *The shadows of time*, such as the cimbalom that appears in *Mystère de l'instant*, Dutilleux does treat the various instruments in series of privileged groups, a frequent practice in his music. The more abstract first episode, "Les Heures," for instance, offers what the composer describes as a "homogeneous group of brass as well as a wind ensemble creating long expanses of sound." Further on, the double basses are at one point divided into three subgroups. "Vagues de lumières," another basically abstract episode, features a more unified approach to the orchestra, even though Dutilleux, as always, stresses the separate instrumental choirs. The work is also marked throughout by "an abundance of swarming timbres with occasional bursts of violence."

—Royal S. Brown

Royal S. Brown is a professor at Queens College and at the City University of New York's Graduate Center. He frequently writes on musical subjects and is the music editor of *Fanfare* magazine.

Ludwig van Beethoven
Violin Concerto in D, Opus 61

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna, Austria, on March 26, 1827. Beethoven completed the Violin Concerto in 1806, shortly before its first performance by Franz Clement at the Theater-an-der-Wien in Vienna on December 23 that year. Violinist August Fries played the first movement only with the Mendelssohn Quintette Club at the Boston Melodeon on November 22, 1853. The first complete performance in America was given by violinist Edward Mollenhauer with Theodor Eisfeld and the Philharmonic Society at the Academy of Music in New York on December 21, 1861. Louis Schmidt, Jr., was soloist for the first Boston Symphony performances in January 1884, under Georg Henschel's direction. Albert Spalding was soloist for the orchestra's first Tanglewood performance, on August 8, 1940, under Serge Koussevitzky's direction. Pamela Frank was soloist for the most recent Tanglewood performance, on August 17, 1996, under Bernard Haitink's direction. In addition to the violin soloist, the score calls for flute, two each of oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings. Christian Tetzlaff plays his own cadenzas at this performance.

The works Beethoven finished in the last half of 1806—the Violin Concerto, the Fourth Symphony, and the Fourth Piano Concerto among them—were completed rather rapidly by the composer following his extended struggle with the original version of *Fidelio*, which had occupied him from the end of 1804 until April 1806. The most important orchestral work Beethoven had completed before this time was the *Eroica*, in which he had overwhelmed his audiences with a forceful new musical language reflecting both his own inner struggles in the face of impending deafness and also his awareness of the political atmosphere around him. The next big orchestral work to embody this "heroic" style would be the Fifth Symphony, which had begun to germinate in 1804, was worked out mainly in 1807, and was completed in 1808. But in the meantime a more relaxed sort of expression began to emerge, incorporating a heightened sense of repose, a more broadly lyric element, and a more spacious approach to musical architecture. The Violin Concerto, the Fourth Symphony, and the Fourth Piano Concerto share these characteristics, but it is important to realize that these works, though completed around the same time, do not represent a unilateral change of direction in Beethoven's approach to music, but, rather, the emergence of a particular element that appeared strikingly at this time. Sketches for the Violin Con-

certo and the Fifth Symphony in fact occur side by side, and that the two aspects—lyric and heroic—of Beethoven's musical expression are not entirely separable is evident also in the fact that ideas for both the Fifth and *Pastoral* symphonies appear in the *Eroica* sketchbook of 1803-04, and that these two very different symphonies—the one strongly assertive, the other more gentle and subdued—were not completed until 1808, two years after the Violin Concerto.

The prevailing lyricism and restraint of Beethoven's Violin Concerto doubtless reflect the particular abilities of Franz Clement, the violinist for whom it was written. Like Mozart and Beethoven before him, Clement was a prodigy whose father determined to capitalize as much as possible on his son's abilities. The child's musical talent was evident by the time he was four, and as early as April 11, 1788, seven months before his eighth birthday, he was playing public concerts. Spurred by the lavish praise bestowed on Vienna's "little violin-god," the elder Clement saw fit to show the boy off throughout Europe, beginning with a three-year tour of South Germany and Belgium, continuing with a two-year stay in England, and then journeying back to Vienna via Holland, Frankfurt-am-Main, and Prague. During this time, the boy carried with him a leather-bound volume that he kept as a record of his journey and in which appear the signatures and best wishes of countless aristocrats and musicians, religious, military, and government officials, conductors, and composers, including J.P. Salomon and Franz Joseph Haydn; the violinist Giovanni Battista Viotti; Antonio Salieri, alleged arch-rival to Mozart and teacher of the young Schubert; and, writing in Vienna in 1794, Ludwig van Beethoven, then "in the service of His Serene Highness the Elector of Cologne."

It is for his somewhat later association with Beethoven that Clement's name is best-known. More than just a virtuoso violinist, he was also an extremely able pianist, score-reader, and accompanist; from 1802 until 1811 he was conductor and concertmaster of Vienna's Theater-an-der-Wien. He also had a spectacular musical memory, playing all of the original *Fidelio* at the piano without music at the first meeting to discuss cuts and revisions (on another occasion he startled Haydn by presenting the composer with a piano reduction of *The Creation* written down after several hearings, but without benefit of an orchestral score and using only the libretto as a memory guide). Clement was concertmaster for the first public performance of the *Eroica* in April 1805, and it was for him that Beethoven wrote the Violin Concerto, heading the autograph manuscript with the dedication, "*Concerto par Clemenza pour Clement, primo Violino e direttore al Teatro a vienna dal L.v. Bthvn 1806.*" It seems that Beethoven completed the concerto barely in time for the premiere on December 23, 1806, a concert that also included music of Méhul, Mozart, Cherubini, and Handel. Clement reportedly performed the solo part at sight, but this did not prevent the undauntable violinist from interpolating, between the two halves of the concerto(!), a piece of his own played with his instrument held upside down.

Opinion of the concerto was divided but, on the whole, the work was not well received: though much of beauty was recognized in it, it was also felt to be lacking in continuity and marred by the "needless repetition of a few commonplace passages" (thus Vienna's *Zeitung für Theater, Musik und Poesie* of January 8, 1807). In the years following the first performance, it was heard only occasionally, in Paris, Vienna, and Berlin, and the concerto began to win its place in the repertory only after the thirteen-year-old Joseph Joachim played it in London on May 27, 1844, with Felix Mendelssohn conducting; at that concert, the enthusiastic audience was so taken with the blond youngster's performance that the first movement was several times interrupted by applause. (Joachim left a set of cadenzas for the concerto that are sometimes still heard today, but those of another famous interpreter, Fritz Kreisler, are more frequently used. At this performance, Christian Tetzlaff plays his own cadenzas in the first and last movements.)

By all reports, Clement's technical skill was extraordinary and his intonation no less than perfect, but he was most highly regarded for his "gracefulness and tenderness of expression," for the "indescribable delicacy, neatness, and elegance" of his

playing. Gracefulness, delicacy, elegance, and clean intonation are certainly called for in the soloist's first-movement entrance, which encompasses nearly the entire practical range of the violin and rises poetically to a high D two octaves above the staff. This sort of exposed writing in the upper register is more indicative than anything else of what the solo part in this concerto is about; very often, gentle passagework will give way to an extended trill on a single or successive notes. The first movement's accompanimental figurations and the meditative commentary of the second speak the same language. Only in the finale does the music become more extrovert, but even there the determining factor is more in the nature of good humor than of overt virtuosity. But all of this is not to say that Beethoven's concerto is lacking in the virtuoso element, something that we may claim to hear more readily in, say, the violin concertos by Brahms and Tchaikovsky, both of which have more virtuosity written into the notes on the page, and which may seem bigger or grander simply because of their later-nineteenth-century, more romantically extrovert musical language. In fact, an inferior violinist will get by less readily in the Beethoven concerto than in any of the later ones: the most significant demand this piece places upon the performer is the need for utmost musicality of expression, virtuosity of a special, absolutely crucial sort.

An appreciation of the first movement's length, flow, and musical argument is tied to an awareness of the individual thematic materials. It begins with one of the most novel strokes in all of music: four isolated quarter-notes on the drum usher in the opening theme, the first phrase sounding *dolce* in the winds and offering as much melody in the space of eight measures as one might wish. The length of the movement grows from its duality of character: on the one hand we have those rhythmic drumbeats, which provide a sense of pulse and of an occasionally martial atmosphere, on the other the tuneful, melodic flow of the thematic ideas, against which the drumbeat figure can stand in dark relief. The lyricism of the thematic ideas and the gentle string figurations introduced into the second theme provide the basis for most of what the soloist will do throughout the movement, and it is worth noting that when the soloist gives out the second theme, the drumbeat undercurrent is conspicuously absent and the lyric element is stressed.

The slow movement, in which flute and trumpets are silent, is a contemplative set of variations on an almost motionless theme first stated by muted strings. The solo violinist adds tender commentary in the first variation (the theme beginning in the horns, then taken by the clarinet), and then in the second, with the theme entrusted to solo bassoon. Now the strings have a restatement, with punctuation from the winds, and then the soloist reenters to reflect upon and reinterpret what has been heard, the







THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org), which not only provides up-to-the-minute information about all the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's Boston home, Symphony Hall. Since the BSO web site is updated on a regular basis, to include Tanglewood, BSO subscription season, and Boston Pops information as well as any program changes, we invite you to check in frequently.

solo violin's full- and upper-registral tone sounding brightly over the orchestral string accompaniment. Yet another variation is shared by soloist and plucked strings, but when the horns suggest still another beginning, the strings, now unmuted and *forte*, refute the notion. The soloist responds with a trill and improvises a bridge into the closing rondo. The music of this movement is mainly down-to-earth and humorous, providing ample contrast to the repose of the Larghetto; among its happy touches are the outdoorsy fanfares that connect the two main themes and, just before the return of these fanfares later in the movement, the only pizzicato notes asked of the soloist in the course of the entire concerto. These fanfares also serve energetically to introduce the cadenza, after which another extended trill brings in a quiet restatement of the rondo theme in an extraordinarily distant key (A-flat) and then the brilliant and boisterous final pages, the solo violinist keeping pace with the orchestra to the very end.

—Marc Mandel

GUEST ARTIST

Christian Tetzlaff



At age thirty-one, violinist Christian Tetzlaff has performed and recorded music ranging from Bach's unaccompanied sonatas and partitas to nineteenth-century masterworks by Mendelssohn, Beethoven, and Brahms, and from twentieth-century concertos by Bartók, Berg, and Stravinsky to world premieres of contemporary works. Mr. Tetzlaff's 1988 performances of the Schoenberg Violin Concerto with Christoph von Dohnányi and the Cleveland Orchestra, and with Sergiu Celibidache and the Munich Philharmonic, brought him international attention and established his ability to perform with compelling conviction some of the least familiar works in the literature, whether the Ligeti concerto or the rarely performed Janáček and Schumann concertos. For his New York recital debut in 1993 he chose unaccompanied works by Bach, Bartók, and Ysaÿe, although Mozart and Brahms remain as central to his musical life as do less familiar works. He also participates frequently in chamber music performances with such distinguished fellow artists as Leif Ove Andsnes, Yo-Yo Ma, Sabine Meyer, and Heinrich Schiff. Christian Tetzlaff was brought up in a Hamburg minister's family in which music held a central role. His three siblings are now all professional musicians, and he performs frequently with his sister Tanja, a cellist. He began playing violin and piano at six, but received a traditional academic education while continuing musical studies. He did not begin intensive study of the violin until he was fourteen, after making his concert debut performing Beethoven's Violin Concerto. He attributes the formation of his musical aesthetic to his teacher at the conservatory in Lübeck, Üwe-Martin Haiberg, who placed equal stress on interpretation and technique. Mr. Tetzlaff came to the United States during the 1985-86 academic year to work with Walter Levine at the University of Cincinnati College-Conservatory of Music and spent two summers at the Marlboro Festival in Vermont. Over the past decade he has established particularly close relationships with Vladimir Ashkenazy, Christoph Eschenbach, Christoph von Dohnányi, Franz Welser-Möst, and Roger Norrington, performing frequently with these conductors. He has appeared with the leading orchestras and ensembles of North America and Europe and recently made his debuts with the Berlin Philharmonic and Vienna Philharmonic, performing with the latter at the 1997 Salzburg Festival. In 1997-98 Mr. Tetzlaff returned to the United States for appearances with the orchestras of Cleveland, Los Angeles, Minnesota, and Philadelphia; he also played unaccompanied works of Bach in Washington, D.C., and Toronto and performed the Mendelssohn Violin Concerto with Vladimir Ashkenazy and the Deutsches-Symphonie-Orchester Berlin on a coast-to-coast tour. His recordings for Virgin Classics include concertos ranging from Haydn to Bartók, Bach's complete sonatas and partitas for solo violin, an album of twentieth-century sonatas with pianist Leif Ove Andsnes, and the complete Mozart violin concertos, in which he is both soloist and conductor with the Deutsche Kammerphilharmonie. Making his Tanglewood debut this week, Mr. Tetzlaff made his Boston Symphony debut with the Schumann concerto in November 1990, subsequently returning to perform the Berg Violin Concerto in March 1993 and the Ligeti Violin Concerto in January 1997.

Tanglewood
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SEIJI OZAWA HALL
TANGLEWOOD

Tuesday, August 11, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

BRYN TERFEL, bass-baritone
MALCOLM MARTINEAU, piano

SCHUBERT — from *Schwanengesang*, D.957
- Liebesbotschaft
- Der Atlas
- Ständchen
- Der Doppelgänger
- Das Fischermädchen
- Die Taubenpost

FINZI — *Let us garlands bring*, Opus 18
- Come away, come away death
- Who is Silvia?
- Fear no more the heat o' the sun
- O mistress mine
- It was a lover and his lass

INTERMISSION

SCHUMANN — from *Liederkreis*, Opus 39
- In der Fremde
- Intermezzo
- Waldesgespräch
- Die Stille
- Mondnacht
- Schöne Fremde

IDRIS LEWIS
- Cân yr arad goch
- Bugail Aberdyfi

Selections to be announced from the stage, to include songs from the musicals and "British gems"

Please note that texts and translations are being distributed separately.

Malcolm Martineau plays the Steinway piano.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Notes

Though it is often grouped with *Die schöne Müllerin* and *Winterreise* as a third song cycle by **Franz Schubert** (1797-1828), *Schwanengesang* was not intended by the composer to be considered as a single unit, and not published until after his death. The title *Schwanengesang* ("Swan Song") was invented by the publisher Tobias Haslinger, who was not above marketing this collection as "the last blossoming of [Schubert's] noble art." This claim was true enough for the unrelated song, *Die Taubenpost*, dating from October 1828, which Haslinger added at the end of the set, but not for the other songs, which seem to have been composed at least some months earlier.

A Schubert autograph (now in the Morgan Library in New York) containing thirteen of the fourteen songs bears on its front page the date August 1828, but this seems to be a fair copy of two groups of songs (seven on texts of Ludwig Rellstab, six on texts of Heinrich Heine), possibly made at Haslinger's suggestion as the basis of his publication. The two groups differ considerably in character, suggesting that Schubert composed them entirely separately. Further, a letter from Schubert to the Leipzig publisher Probst offering the Heine songs as a separate set indicates that he intended to issue them separately. Six weeks after the letter to Probst, Schubert was dead, and his brother Ferdinand gave the songs to Haslinger for 290 florins. By May 1829 they had appeared in print as we know them. In general, the Rellstab songs reflect the world of *Die schöne Müllerin*, full of babbling brooks and murmuring breezes, though by no means devoid of human passions. The Heine songs, on the other hand, are extensions of the much bleaker world of *Winterreise*, compact but extraordinarily powerful. This evening, Bryn Terfel intermixes Rellstab and Heine settings for the first five songs, then closes with the group with the "extra" piece, *Die Taubenpost*.

Liebesbotschaft (Rellstab) is the last of several songs in which the musical analogue of a running brook carries the accompaniment along in rapid figures under a lightly conversational melodic line that broadens briefly in the third stanza. **Der Atlas** (Heine) links the poet's sorrows with those of the mythical Atlas, who had to carry the sky on his shoulders. This exceptionally powerful song makes great demands on the singer. **Ständchen** (Rellstab) is among the most famous of all German songs, the quintessential serenade with an imitated guitar or mandolin accompaniment in the piano. **Der Doppelgänger** is an amazing song that anticipates Hugo Wolf a half-century before the fact. The piano's opening phrase becomes an *idée fixe* against which the singer—for the most part in a subdued, recitative-like style—evokes haunting past experience, never made quite explicit, though the emotional force of the incident is clearly overwhelming. The singer's sudden realization that his "double" is observing the scene reaches a tragic force in this two-page masterpiece. **Das Fischermädchen** (Heine) is unusual in the Heine group, which otherwise expresses dark and lonely isolation, in celebrating the simple joyous life of the fisher-maiden, though without the ironic tone that Heine's poem certainly intended. Still, the harmonic plan (with the second verse in the key of the lowered mediant) is very Schubertian, and the rocking 6/8 rhythm gives the soothing lilt of a barcarolle. **Die Taubenpost** is a song of considerable charm, though lacking the power, certainly, of the Heine settings. Johann Gabriel Seidl's poem offers a conventional literary conceit: the poet praises the faithfulness and constancy of his messenger pigeon, which brings constant reports to and from the lover; only in the last stanza is the messenger coyly identified: "longing." Schubert's setting offers a lightly syncopated melodic figure in the accompaniment, which, with the melody, is put through a series of melodic and harmonic variations that remind us of the composer's mastery of strophic variation.

* * * * *

Gerald Finzi (born London, 1901–died Oxford, 1956) was a composition student of Ernest Farrar, beginning in 1914, when the pupil had scarcely entered his teens. The shock of Farrar's death in France in 1916, coupled with that of the composer's father when the boy was eight, and of three elder brothers, caused him to become a private and introspective person, devoted to literature and music. When he was twenty-four, the conductor Adrian Boult suggested that he study counterpoint with R.O. Morris, and this led to his settling in London after having spent several years in rural seclusion. There he began to be involved with the musical life, to meet Holst and Vaughan Williams (who was to be a major influence on his work), and to teach at the Royal Academy of Music from 1930 to 1933. After marrying the artist Joyce Black in 1933, he settled in Wiltshire and lived a quiet life of composition and pacifist activity. He

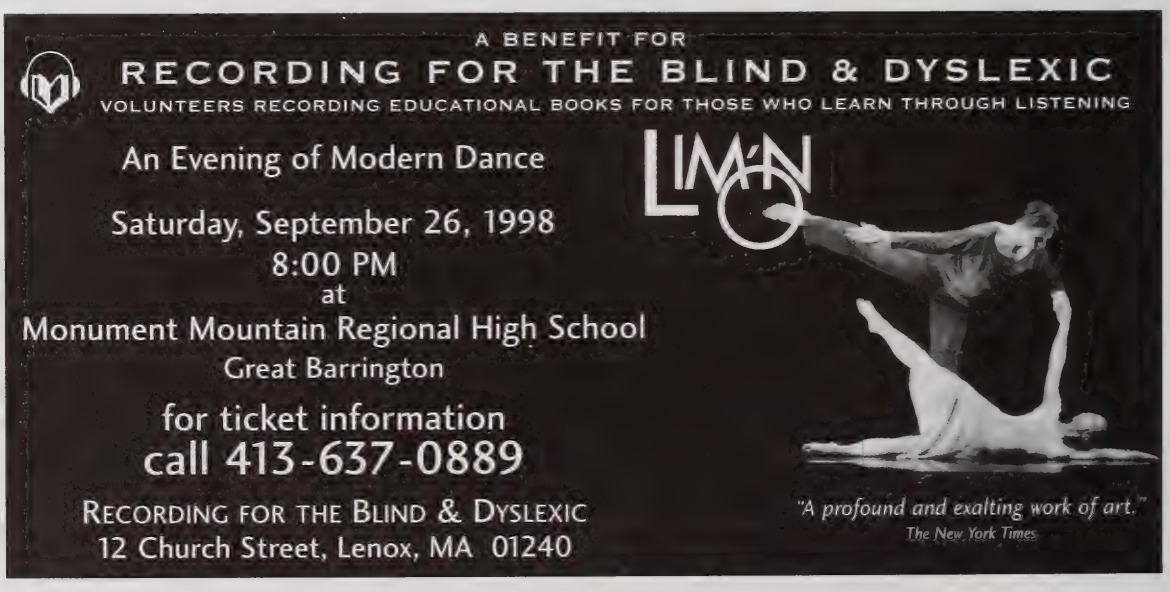
reluctantly decided that the 1939-45 war was necessary, and he worked for the Ministry of War Transport, but he continued also to lead a partly amateur string orchestra, the Newbury String Players, founded in the winter of 1939, in the conviction that the artist is the prime representative of civilization. Finzi discovered in 1951 that he had leukemia; with his resistance to infection weakened, he died of shingles brought on by an accidental contact with chickenpox while attending the Gloucester Festival in 1956.

Finzi's music remains little known in this country. He is most highly regarded among singers as the composer of a substantial body of songs, many set to the texts of Thomas Hardy, with whom Finzi shared a sense of the fragility of time and the inevitable changes that it brought. Over a period of years from 1929 he set a number of the songs from Shakespeare's plays. These he gathered into a group as *Let us garlands bring* (the title, of course, comes from a line in the song "Who is Silvia?") and presented these with a dedication to Vaughan Williams on his seventieth birthday in 1942. His music is elegant and urbane with a sophisticated harmonic underpinning that, in these settings of Elizabethan texts, is lightly touched with musical archaisms.

* * * * *

In 1840, **Robert Schumann** (1810-1856) was looking forward to the likelihood of finally winning legal permission to marry Clara Wieck, over her father's strenuous objections. A suit brought by the father in December 1839 had been largely decided in Schumann's favor, though the court gave Papa Wieck an opportunity to prove allegations of habitual drunkenness against Schumann. Not until the following July was the case finally dismissed for lack of evidence, and the young couple began looking for an apartment in the expectation of soon receiving legal permission for the marriage. In the meantime, Schumann's happiness generated a wave of creative energy that showed itself in a frenzied outpouring of songs—his first song compositions in twelve years. In February he wrote most of the songs later published as *Myrthen* ("Myrtles"), Opus 25, and the *Liederkreis* ("Song Cycle") to texts of Heine, Opus 24. Preliminary sketches for a never-finished opera interrupted the flow of song in March, but in April the pair spent a happy fortnight in Berlin. Schumann was so inspired that he turned out, within the month of May, his two greatest sets of songs: the second *Liederkreis*, Opus 39, twelve songs to poems of Eichendorff, and another Heine set composed at a feverish pace. These twenty Heine songs were originally destined for *Dichterliebe* ("Poet's Love"), though four were later removed and published separately.

The Eichendorff settings are not, strictly speaking, a cycle, with an inherent plot, or at least the inkling of a narrative. But they all share the poet's romantic closeness with nature—a nature that always serves as an emotional backdrop for some aspect of human romantic love. This evening Bryn Terfel sings the first six songs of the set. **In der Fremde** is one of many Eichendorff lyrics drawn from his prose fiction, where they are often presented as songs sung by the characters themselves to express their moods. In the present case, the singer was playing a guitar, and Schumann gives the piano a slow *arpeggiando* accompaniment to suggest this



instrument. The singer recalls a distant homeland and deceased parents, while anticipating sadly the inevitable quiet future of his own death. **Intermezzo** could hardly be more different; it is a luminous and happy love song that begins with a piano part syncopated off the beat, though the listener cannot tell this until the voice enters with its first note. The hymn-like harmony suggests a love that is almost transcendental. **Waldesgespräch** recounts a meeting between a knight and a mysterious beautiful woman in the forest. Schumann works horn calls and the rustling of leaves into his accompaniment to set the scene. The song unfolds in dialogue between the two, the woman singing sadly of her disenchantment with men, who, she says, are all treacherous. The knight continues to admire her until he suddenly realizes that he is talking to the forest-witch known as the Lorelei, and she confirms that he will never leave the forest. Indeed, as the piano postlude suggests, the forest itself remains unchanged and mysterious, though the human figure has been utterly swallowed up. **Die Stille** is a beautifully intimate and simple song, the private confession of a young girl of her utter happiness …and only *one* person should guess it. **Mondnacht** is one of the greatest of all Schumann songs, a nocturne in which the piano part delicately suggests the shimmer of a full moon while the voice floats serenely, capturing the mood of stillness and rapture. **Schöne Fremde** also deals with nocturnal images, but it is a night whose magic is created by sounds rather than silence —of treetops rustling to the passage of figures from ancient mythology, and a sense of impending mystery as the singer faces a future of utter happiness.

The remaining songs on this evening's program represent the repertories of traditional Welsh song (two songs by the composer Idris Lewis), as well as selections from the musical theater and a couple of "British gems" to be announced from the stage.

—Steven Ledbetter

ARTISTS

For a biography of **Bryn Terfel**, see page 45.

Malcolm Martineau



Born in Edinburgh, Malcolm Martineau read music at St. Catherine's College, Cambridge, and studied at the Royal College of Music. His teachers included Geoffrey Parsons, Kendall Taylor, and Joyce Rathbone. He has accompanied master classes at the Britten-Pears School in Aldeburgh for Dame Joan Sutherland, Elisabeth Schwarzkopf, Suzanne Danco, and Ileana Cotrubas. He has presented his own series of the complete songs of Debussy and Poulenc at St. Johns Smith Square and a Britten series at the Wigmore Hall broadcast by the BBC. Mr. Martineau has accompanied many of the world's leading singers, including Dame Janet Baker, Thomas Allen, Sarah Walker, Della Jones, Frederica von Stade, Barbara Bonney, Anne Sofie von Otter, Ann Murray, Dame Felicity Lott, Ian Bostridge, Simon Keenlyside, and Bryn Terfel. Among many noted instrumentalists he accompanies clarinetist Emma Johnson. He has appeared throughout the United Kingdom and North America, and at the Aix-en-Provence, Vienna, Edinburgh, Hohenems, and Salzburg festivals. Recent recording projects have included Schubert, Schumann, and English song recitals with Bryn Terfel for Deutsche Grammophon, Schubert and Strauss recitals with Simon Keenlyside for EMI, recital records with Angela Gheorghiu, Barbara Bonney, and Della Jones, the complete songs of Fauré with Sarah Walker and Tom Krause, the complete Britten folk songs for Hyperion, and the complete Beethoven folk songs for Deutsche Grammophon. Mr. Martineau's plans include recitals with Amanda Roocroft, Barbara Bonney, Karita Mattila, Angela Gheorghiu, Joan Rodgers, Ian Bostridge, Thomas Allen, Olaf Bär, Simon Keenlyside, and Bryn Terfel, at venues including the Sydney Opera House and La Scala, Milan, as well as in Munich, Paris, Amsterdam, Vienna, and New York. He will present the complete Lieder of Hugo Wolf at the 1998 Edinburgh Festival.

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TANGLEWOOD

Tuesday, August 11, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

BRYN TERFEL, bass-baritone
MALCOLM MARTINEAU, piano

Texts and Translations

The audience is politely requested to withhold applause until the end of each group of songs. Please do not applaud after the individual songs within each group.

SCHUBERT Schwanengesang, D.957 (selections)

Liebesbotschaft

Rauschendes Bächlein, so silbern und hell,
Eilst zur Geliebten so munter und schnell?
Ach, trautes Bächlein, mein Bote sei du;
Bringe die Grüsse des Fernen ihr zu.

All ihre Blumen im Garten gepflegt,
Die sie so lieblich am Busen trägt,
Und ihre Rosen in purpurner Glut,
Bächlein, erquicke mit kühlender Flut.

Wenn sie am Ufer, im Träume versenkt,

Meiner gedenkend, das Köpfchen hängt,
Tröste die Süsse mit freundlichem Blick,

Denn der Geliebte kehrt bald zurück.
Neigt sich die Sonne mit rötlichem Schein,
Wiege das Liebchen in Schlummer ein.
Rausche sie murmelnd in süsse Ruh,
Flüstre ihr Träume der Liebe zu.

—Ludwig Rellstab

Message of Love

Rushing brooklet, so silver and bright,

do you hasten to my beloved, so cheerful and fast?
Ah, dear brooklet, be my messenger;
Take to her the greetings of one who is far away.
All her flowers cultivated in the garden,
which she so sweetly wears at her breast,
and her roses in their crimson glow,
brooklet, refresh them with your cooling water.
When she, sunken in dreams on the bank,
thinking of me, hangs her head low,
console the sweet one with your friendly glance,
for her beloved will return soon.
When the sun sinks low with a reddish light,
rock my sweet one to her slumber.
Murmur to her in sweet repose,
whisper to her dreams of love.

Der Atlas

Ich unglückselger Atlas! Eine Welt,
Die ganze Welt der Schmerzen muss ich tragen.
Ich trage Unerträgliches, und brechen
Will mir das Herz im Leibe.

Du stolzes Herz, du hast es ja gewollt!
Du wolltest glücklich sein, unendlich glücklich,
Oder unendlich elend, stolzes Herz,
Und jetzo bist du elend!

—Heinrich Heine

I, unhappy Atlas! A world,
the whole world of sorrows must I bear.
I bear the unbearable, and my heart
would break within my body.

Proud heart, you wanted it thus!
You wished to be happy, infinitely happy,
or infinitely miserable, proud heart,
and now you are miserable.

Ständchen

Leise flehen meine Lieder
Durch die Nacht zu dir;
In den stillen Hain hernieder,
Liebchen, komm zu mir!

Flüsternd schlanke Wipfel rauschen
In des Mondes Licht,
Des Verräters feindlich Lauschen
Fürchte, Holde, nicht.

Hörst die Nachtigallen schlagen?
Ach! sie flehen dich,
Mit der Töne süssen Klagen
Flehen sie für mich.

Sie verstehn des Busens Sehnen,
Kennen Liebesschmerz,
Rühren mit den Silbertönen
Jedes weiche Herz.

Lass auch dir die Brust bewegen,
Liebchen, höre mich,
Bebend harr' ich dir entgegen!
Komm, beglücke mich!

—*Ludwig Rellstab*

Serenade

Gently my songs implore
you in the night;
down into the quiet grove,
beloved, come to me!

Whispering, slender treetops stir
in the moonlight;
Of the betrayer's hostile spying
have no fear, fair one.

Do you hear the nightingale's call?
Ah, they implore you.
With the lament of their sweet tones,
they implore on my behalf.

They understand the heart's longing,
they know the pangs of love,
with every silvery tone they touch
every tender heart.

Let your heart be moved, too,
beloved, hear me!
Trembling I await you!
Come, make my happiness!

Der Doppelgänger

Still ist die Nacht, es ruhen die Gassen,
In diesem Hause wohnte mein Schatz;
Sie hat schon längst die Stadt verlassen,
Doch steht noch das Haus auf
demselben Platz.

Da steht auch ein Mensch und starrt in
die Höhe,
Und ringt die Hände vor
Schmerzensgewalt;
Mir graust es, wenn ich sein Antlitz sehe—
Der Mond zeigt mir meine eigne Gestalt.

Du Doppelgänger, du bleicher Geselle!
Was äffst du nach mein Liebesleid,
Das mich gequält auf dieser Stelle
So manche Nacht, in alter Zeit?

—*Heinrich Heine*

The Double

Still is the night; the streets are at rest.
In this house my sweetheart lived.
She has long since left the city,
but the house stands in the same
place.

A man is standing there, too, staring
upward,
wringing his hands in agony;

I shiver with dread when I see his face:
the moon shows me my own form.

Oh, my double! You pale companion!
Why do you imitate my pangs of love
which I suffered in this place
so many a night in time gone by?

Das Fischermädchen

Du schönes Fischermädchen,
Treibe den Kahn ans Land;
Komm zu mir und setze dich nieder,
Wir kosen Hand in Hand.

Leg an mein Herz dein Köpfchen
Und fürchte dich nicht zu sehr;
Vertraust du dich doch sorglos
Täglich dem wilden Meer!

The Fisher-maiden

Lovely fisher-maiden,
turn the boat to shore;
come to me, and sit down,
and we'll chat fondly, hand in hand.

Lay your head upon my heart
and fear not too greatly;
for you trust yourself, fearlessly,
to the wild sea every day.

Mein Herz gleicht ganz dem Meere,
Hat Sturm und Ebb und Flut,
Und manche schöne Perle
In seiner Tiefe ruht.

—Heinrich Heine

My heart is like the sea,
it has storm and ebb and flood,
and many a lovely pearl
rests within its depths.

Die Taubenpost

Ich habe eine Brieftaub in meinem Sold,
Die ist gar ergeben und treu,
Sie nimmt mir nie das Ziel zu kurz,
Und fliegt auch nie vorbei.

Ich sende sie viel tausendmal
Auf Kundschaft täglich hinaus,
Vorbei an manchem lieben Ort,
Bis zu der liebsten Haus.

Dort schaut sie zum Fenster heimlich hinein,
Belauscht ihren Blick und Schritt,
Gibt meine Grüsse scherzen ab,
Und nimmt die ihren mit.

Kein Briefchen brauch ich zu schreiben mehr,
Die Träne selbst geb ich ihr;
O sie verträgt sie sicher nicht,
Gar eifrig dient sie mir.

Bei Tag, bei Nacht, im Wachen, im Traum,
Ihr gilt das alles gleich,
Wenn sie nur wandern, wandern kann,
Dann ist sie überreich.

Sie wird nicht müd, sie wird nicht matt,
Der Weg ist stets ihr neu;
Sie braucht nicht Lockung, braucht nicht Lohn,
Die Taub ist so mir treu.

Drum heg ich sie auch so treu an der Brust,
Versichert des schönsten Gewinns;
Sie heisst—die Sehnsucht!
Kennt ihr sie? Die Botin treuen Sinns.

—Johann Gabriel Seidl

The Pigeon-post

I have a carrier pigeon in my employ,
very devoted and true,
she never stops short of her goal,
and never flies past it.

I send her out many thousands of times
daily to gather information,
past many a well-loved place,
to my sweetheart's house.

There she looks secretly in at the window,
observes her look and step,
delivers my greetings cheerfully,
and brings hers back.

I no longer need to write letters to her;

I send the tears themselves.
Oh, she never misdelivers them,
so eagerly she serves me.

By day, by night, awake or dreaming,

to her it is all the same,
if she can just wander abroad,
then she is more than rich.

She never grows weary, never weak,
the path is always new;
she needs no enticement, no reward,

the pigeon is so true to me.

Therefore I cherish her truly in my heart,
assured of the fairest prize;
her name?—Longing!
Do you know her? The messenger of fidelity.

FINZI, "Let us garlands bring," Opus 18

Come away, come away, death

Come away, come away, death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, when my bones shall be thrown;
A thousand thousand sighs to save,
Lay me, O where
Sad true lover never find my grave
To weep there!

—*Shakespeare* (*Twelfth Night* II, iv)

Who is Silvia?

Who is Silvia? What is she,
That all our swains commend her?
Holy, fair, and wise is she;
The heaven such grace did lend her,
That she might admiréd be.

Is she kind as she is fair?
For beauty lives with kindness.
Love doth to her eyes repair,
To help him of his blindness;
And, being helped, inhabits there.

Then to Silvia let us sing,
That Silvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling;
To her garlands let us bring.

—*Shakespeare*
(*Two Gentleman of Verona* IV, ii)

Fear no more the heat o' the sun

Fear no more the heat o' the sun,
Nor the furious winter's rages;
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages;
Golden lads and girls all must
As chimney-sweepers, come to dust.

Fear no more the frown o' the great;
Thou art past the tyrant's stroke;
Care no more to clothe and eat;
To thee the reed is in the oak;
The sceptre, learning, physic, must
All follow this, and come to dust.

Fear no more the lightning-flash,
Nor the all-dreaded thunder-stone;
Fear not slander, censure rash;
Thou hast finished joy and moan;
All lovers young, all lovers must
Consign to thee, and come to dust.

No exorciser harm thee!
Nor no witchcraft charm thee!
Ghost unlaid forbear thee!
Nothing ill come near thee!
Quiet consummation have;
And renownéd be thy grave!

—*Shakespeare* (*Cymbeline* IV, ii)

O Mistress mine

O Mistress mine, where are you roaming?
O stay and hear, your true love's coming,
That can sing both high and low;
Trip no further pretty sweeting;
Journeys end in lovers' meeting.
Every wise man's son doth know.

What is love? tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure;
In delay there lies no plenty,
Then come kiss me, sweet and twenty,
Youth's a stuff will not endure.

—*Shakespeare* (*Twelfth Night* II, iii)

It was a lover and his lass

It was a lover and his lass,
With a hey, and a ho, and a hey nonino
That o'er the green cornfield did pass
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that life was but a flower
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

And therefore take the present time,
With a hey, and a ho, and a hey nonino,
For love is crownéd with the prime
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

—*Shakespeare* (*As You Like It* V, 3)



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SCHUMANN, "Liederkreis," Opus 39 (selections)

In der Fremde

Aus der Heimat hinter den Blitzen rot

da kommen die Wolken her,
aber Vater und Mutter sind lange tot,
es kennt mich dort keiner mehr.

Wie bald, ach wie bald kommt die stille Zeit,
da ruhe ich auch, und über mir
rauscht die schöne Waldeinsamkeit

und keiner kennt mich mehr hier.

In a foreign land

From home behind the red lightning flashes
come the clouds,
but father and mother are long dead;
no one there knows me any more.

How soon, oh how soon the quiet time will come
when I, too, shall rest, and over me
will rustle the beautiful solitude of the forest
and no one here will know me any more.

Intermezzo

Dein Bildnis wunderselig
Hab' ich im Herzensgrund,
Das sieht so frisch und fröhlich
Mich an zu jeder Stund'.

Mein Herz still in sich singet
Ein altes schönes Lied,
Das in die Luft sich schwinget
Und zu dir eilig zieht.

Intermezzo

Your blessed image
I have deep in my heart;
so fresh and happy, it looks
at me, at every hour.

My heart sings softly to itself
an old, beautiful song
that soars into the air
and hurries to you.

Waldgespräch

Es ist schon spät, es ist schon kalt,
was reit'st du einsam durch den Wald?
Der Wald ist lang, du bist allein,
du schöne Braut! Ich führ' dich heim!

"Groß ist der Männer Trug und List,
vor Schmerz mein Herz gebrochen ist,
wohl irrt das Waldhorn her und hin,

o flieh'! Du weißt nicht, wer ich bin."

So reich geschmückt ist Roß und Weib,

so wunderschön der junge Leib;
jetzt kenn' ich dich, Gott steh mir bei!
Du bist die Hexe Lorelei!

"Du kennst mich wohl, von hohem Stein
schaut still mein Schloß tief in den Rhein.
Es ist schon spät, es ist schon kalt,
kommst nimmermehr aus diesem Wald!"

Forest conversation

It is already late, it is already cold,
why do you ride alone through the forest?
The forest is broad, and you are alone,
lovely bride! I will take you home!

"Great is man's treachery and cunning;
with sorrow my heart is broken;
the hunting horn wanders here and there,
oh feel! You do not know who I am."

So richly bedeckt are both steed and woman,
so wonderfully fair the young figure;
now I know you, God help me!
You are the witch Lorelei!

"You know me well, from a high rock
my castle looks deep into the Rhine.
It is already late, it is already cold,
you will never leave this forest."

Please turn the page quietly,
and only after the music has stopped.

Die Stille

Es weiß und rät es doch keiner,
wie mir so wohl ist, so wohl!
Ach, wüßt' es nur einer, nur einer,
kein Mensch es sonst wissen soll!

So still ist's nicht draußen im Schnee,
so stumm und verschwiegen sing
die Sterne nicht in der Höh',
als meine Gedanken sind.

Ich wünscht' ich wär' ein Vöglein
und zöge über das Meer,
wohl über das Meer und weiter,
bis daß ich im Himmer wär'!

Es weiß und rät es doch keiner,
wie mir so wohl ist, so wohl!
Ach, wüßt' es nur einer, nur einer,
kein Mensch es sonst wissen soll!

Stillness

No one knows or can guess
how happy I feel, how happy!
Ah, if only one person knew, just one,
no one else should know!

It is not so silent outside in the snow,
the stars on high do not sing
so mutely and silently
as my thoughts are.

I wish I were a little bird
and that I might fly over the sea,
right over the sea and farther,
until I were in heaven!

No one knows or can guess
how happy I feel, how happy!
Ah, if only one person knew, just one,
no one else should know!

Mondnacht

Es war, als hätt' der Himmel
die Erde still geküßt,
daß sie im Blütenschimmer

von ihm nur träumen müßt'.

Die Luft ging durch die Felder,
die Ähren wogten sacht,
es rauschten leis' die Wälder,
so sternklar war die Nacht.

Und meine Seele spannte
weit ihre Flügel aus,
flog durch die stillen Lande,
als flöge sie nach Haus'.

Moonlit night

It was as if heaven had
silently kissed the earth,
so that she, with her shimmering
blossoms,
could dream only of him.

The air passed through the fields,
the cornstalks swayed gently,
the woods rustled softly,
so clear and starry was the night.

And my soul spread
its wings out wide,
flew through the silent lands
as if it were flying home.

Schöne Fremde

Es rauschen die Wipfel und schauern,
als machten zu dieser Stund'
um die halb versunkenen Mauern
die alten Götter die Rund'.

A beautiful foreign land

The treetops rustle and shudder
as if at this hour,
around the half-sunken walls,
the ancient gods were passing by.



Hier hinter den Myrtenbäumen
in heimlich dämmernder Pracht,
was sprichst du wirr, wie in Träumen,
zu mir, phantastischer Nacht?

Es funkeln auf mich alle Sterne
mit glühendem Liebesblick,
es redet trunken die Ferne
wie von künftigem großen Glück!

Here, behind the myrtles,
in secret, twilit splendor,
what are you saying to me, confusedly,
as in a dream, fantastic night?

All the stars twinkle down on me
with glowing looks of love,
and the distance speaks in rapture,
as if of a great future happiness!

—translations by S.L.

Two songs by IDRIS LEWIS

Cân yr arad goch

Os hoffech wybod sut
Mae dyn fel fi yn byw,
Mi ddysgais gan fy nhad
Grefft gyntaf dynol ryw,
Mi ddysgais wneud y gors
Yn weirlodd ffrwythlon ir
I godi daear las
Ar wyneb anail dir.
Rwy'n gorwedd efo'r hwyr,
Ac yn codi efo'r wawr,
Rwy'n gorwedd efo'r hwyr,

Ac yn codi efo'r wawr,
I ddilyn yn ôg ar ochor y Glôg,
A chanlyn yr arad goch
Ar ben y mynydd mawr.

Cyn boddio ar eich byd,
Pa greffiwyr bynnag fôch,
Chwi ddylech ddod am dro
Rhwng cym yr arad goch.
A pheidiwch meddwl fod
Pob pieser a mwynhad
Yn aros byth heb ddod
I fryniau uch a'r wlad.
'Rwy'n gorwedd efo'r hwyr
Ac yn codi efo'r wawr,
'Rwy'n gorwedd efo'r hwyr

Ac yn codi efo'r wawr,
I ddilyn yr ôg nr ochr y Glôg,
A chanlyn yr arad goch
Ar ben y mynydd mawr.

The Song of the Plough

If ye would know how
I take life, and play my part,
I from my father learnt
The earliest human art;
I learnt to make the fen
All fruitful meadow land,
And how to clothe with green
The barren waste of sand.
At evening I lie down,
And awake with morning's light,
To follow the share on hills brows
all bare,
And bend to the ruddy plough
Upon the mountain height.
And bend to the ruddy plough
Upon the mountain height.

If ye would know how
I take life and play my part,
'Twere well you came between
The handles of my plough;
Nor should you deem it true
That all the pure delights
Can never reach to us
Who dwell upon the heights.
At evening I lie down
And awake with morning's light,
To follow the share on hill brows
all bare,
And bend to the ruddy plough
Upon the mountain height.
And bend to the ruddy plough
Upon the mountain height.

Please turn the page quietly,
and only after the music has stopped.



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Bugail Aberdyfi

Mi geisiaf eto ganu cân,
I'th gael di'n ôl, fy ngeneth lân,
I'r gadair siglo ger y tân
Ar fynydd Aberdyfi
Paham, fy ngeneth hoff, paham
Gadewaist fi a'th blant di nam?
Mae Arthur bach yn talw'i fam
A'i galon bron a thorl;
Mae'r ddau oen llywaeth yn y llwyn
A'r plant ya chware efo' wyn;

O tyrd yn ôl, fy ngeneth fwyn,
I fynydd Aberdyfi.

Nosweithiau hirion, niwlog du,
Sydd o fy mlaen, fy ngeneth gu:
O! agor eto ddrws y ty
Ar fynydd Aberdyfi
O! na chaet glywed gweddi dlos
Dy Arthur Bach cyn cysgu'r nos,

A'i ruddiau bychain fel y rhos
Yn wylo am ei fami;
Gormesaist 'lawer arnaf, Men,
Gormesaist innau, dyna ben:
O tyrd yn ôl, fy ngeneth wen,
I fynydd Aberdyfi.

Fel hyn y ceisiaf ganu cân
I'th gael di'n ôl, fy ngeneth lan
I eistedd eto ger y tân
Ar fynydd Aberdyfi;
'Rwy'n cofio'th lais yn canu'n iach,
Ond 'fedri di, na neb o'th âch
Ddlystryrru, gweddi plentyn bach
sydd eisiau gweld ei fami.
Rhyw chware plant oedd dweud ffarwel,

Cydfaddau wnawn, a dyna'r fel,

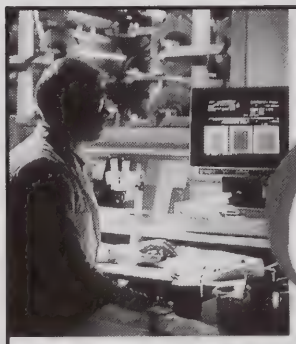
Tyrd dithau'n ôl, fu mgemetj ddel,
I fynydd Aberdyfi.

Shepherd of Aberdovey

I'd like to try again to sing a song
to get you back, my pure girl,
to the rocking chair by the fire,
on Aberdovey mountain.
Why, my favorite girl, why
did you leave me and the children?
Little Arthur is calling for his mother
And his heart is nearly breaking.
There are two pet sheep in the grove
and the children are playing with
the lamb.
Come back, my pure girl
to Aberdovey mountain.

The long nights, black mist,
that's before me, my beloved girl;
oh! open the door of the house again
on Aberdovey mountain.
Oh! cannot you hear the prayers
of your little Arthur before sleeping
in the night,
with his small cheeks like the rose
weeping for his mother.
You put a burden on me Gwen,
I am burdened within;
o come back my girl Gwen
to the mountain of Aberdovey.

Like this I would try to sing the song
to get you back, my pure girl,
to sit again by the fire
on Aberdovey mountain.
I remember your voice singing clearly
but you cannot fail to disregard
the prayers of the small children
that want to see their mother.
Through play the children were saying
farewell,
we will find a way together, and that is
how
you will come back, my beautiful girl
to the mountain of Aberdovey.



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JOHN DALLEY, violin
MICHAEL TREE, viola
DAVID SOYER, cello

BEETHOVEN — Quartet No. 12 in E-flat, Opus 127
Maestoso—Allegro
Adagio, ma non troppo e molto cantabile
Scherzando vivace
Finale

BARBER — String Quartet, Opus 11
Molto allegro e appassionato
Molto adagio—Molto allegro

INTERMISSION

BEETHOVEN — Quartet No. 1 in F, Opus 18, No. 1
Allegro con brio
Adagio affettuoso ed appassionato
Scherzo: Allegro molto
Allegro

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Notes

On the surface, Opus 127 is the most "normal" of the late quartets by **Ludwig van Beethoven** (1770-1827): there are four movements, comfortably arranged in the traditional tempos and types—fast, slow (with variations), scherzo, and finale. Yet there are no simple, cut-and-dried formulas to explain this music; it has been rethought in fundamental ways, and the work makes it appear *sub specie aeternitatis*. This, no doubt, is what so thoroughly confused and upset many early listeners. Although Beethoven is more than ever concerned with melody, even of the simplest, most hummable sort, and though he peppers his scores with performance directions (the general burden of which is "expressive and singing"),

the lyricism to be found here has the kind of glorious abstract perfection of high Renaissance polyphony. Some of the formal elements that had hitherto been most important to Beethoven, such as dramatizing the move from one key to another, are now replaced by an emphasis on the thing-in-itself: principal themes (and keys) are followed by secondary material with only the briefest of transitions, as if sheer opposition of keys and ideas is enough. At the same time, Beethoven is concerned to work out the long-range significance of tonalities, even of individual chords, with a powerful new logic.

The first movement begins with what sounds like an introduction (Maestoso) aiming toward C major immediately after stating the home E-flat; but it functions as the first phrase of the main theme, followed by a strongly contrasting lyrical second phrase. The Maestoso is harmonically straightforward, but Beethoven sets it up rhythmically so as to make it difficult for the ear to parse beat and phrase. The lyrical consequent phrase, a singing sequential melody, characterizes most of the movement in the vocality of the writing for the four strings. The briefest of modulations brings us to G minor (unexpectedly, avoiding the "normal" dominant key of B-flat) for another, equally lyrical second theme. The Maestoso, now in G major, leads off the development, which works through contrapuntal treatments of the main lyrical theme before coming round to the Maestoso again, this time in C (the key that was hinted at in the beginning and is now finally achieved). This soon leads into the recapitulation (omitting the Maestoso, beginning with the lyrical consequent phrase). Not long after this return there is found an ornamentally rewritten phrase that has always struck me as the source of much of Edward Elgar's style—melodic elaboration combined with freely crossing voices to bring the different instruments into relief on consecutive beats of the measure; Elgar could have learned this aspect of his style in these four measures.

The Adagio is a rich and extended theme-and-variations movement in which, as so often in late Beethoven (and so seldom before), the theme itself seems to be a kind of elaboration in search of its original Idea, and Beethoven's investigation of its possibilities gives both the lushest kind of enrichment and the most radical simplification. Also radical is his way of uniting the three tonalities—A-flat, E, and C-sharp minor—in which the different variations appear, with a last, condensed reference in the coda, cheek-by-jowl as a final summing up.

The scherzo sets off from simple pizzicato tonic-and-dominant chords, but it moves so widely afield that this dance movement becomes the dramatic center of tension for the whole quartet. It is enormously long for a scherzo, and in this it is similar to the gigantic second movement of the Ninth Symphony, composed only a short time before. Here, as in the Ninth, the scherzo begins with a fugal exposition, boldly combining genres that would seem to be immiscible. But here in the quartet, the fugue is broken up into jerky little sections, as opposed to the large-scale simplicity of the Trio, which moves through a few closely related keys to land firmly on the dominant B-flat (for the first time in the whole quartet, really, since that B-flat was evaded in the first movement); this brings on the return to the disjunctions of the scherzo. No sooner does that come to an end than Beethoven introduces one of his favorite jokes, suggesting that the whole huge Trio-and-scherzo combination is going to come around yet another time; but here the incipient Trio breaks off into a few measures of silence, and the scherzo cadence brings the movement to its close.

The finale provides a conclusion of charm and wit, with a series of themes that could almost be folk tunes. The principal tune itself is introduced by the first violin; it contains one aberrant note that brings on much of the humor of the succeeding material. Three times in a row the violin offers a little turn, landing on a longer note. The first two times that longer note is A-flat, perfectly normal for a melody purporting to be in E-flat. The third time, the A-flat unaccountably becomes A-natural, a note foreign to this key, and that small inconsistency sets up much of the activity of the movement, including the extraordinary coda, which goes into 6/8 time and presents a new view of the thematic material in C major, A-flat major, and E major (references in part to important tonal areas in earlier movements) before returning home in an amusing close.

* * * * *

In the spring of 1935, the young **Samuel Barber** (1910-1981), having finished his studies at Curtis and already making his mark with works that had been broadcast on the radio and accepted for publication by the distinguished house of G. Schirmer, received the Prix



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de Rome of the American Academy in Rome, for a year of study in Europe. During his first winter abroad he composed his First Symphony. By the end of spring 1936 he was thinking of a string quartet, particularly for the Curtis Quartet, consisting of friends from his conservatory days, who, he hoped, would give a European tour and play the premiere. In May he joined his lifelong companion, composer Gian Carlo Menotti, and the couple took a house in the highly picturesque environs of St. Wolfgang, a little town about an hour from Salzburg, nestled between glorious mountains and a beautiful lake. There he began seriously to work on his quartet.

But it was slow going. He was painfully conscious of the great tradition of string quartet writing that went all the way back to Haydn. He wrote his teacher Rosario Scalero, exclaiming at the difficulty of the string quartet medium. "It seems to me that because we have so assiduously forced our personalities on Music—on Music, who never asked for them!—we have lost elegance; and if we cannot recapture elegance, the quartet-form has escaped us forever."

But by September 19 he wrote to the cellist of the Curtis Quartet, "I have just finished the slow movement of my quartet today—it is a knock-out!" And that enthusiastic reaction is, if anything, an understatement, when we realize that the slow movement of the quartet was to become world-famous in a string orchestra version as "Barber's Adagio for Strings," without question the most successful piece he ever wrote.

In the end, he barely completed the finale in time for the first performance, in Rome on December 14, 1936, at the Villa Aurelia. Feeling that he had finished the work in too much haste, he reworked it for a performance at the Library of Congress on April 20, 1937; but then he decided to rewrite the finale altogether for the Curtis Quartet's tour the following spring. Still later, before the work was published, in 1943, Barber wrote a new ending to the first movement and transferred the original ending to the very close of the piece, thus bringing back a reference to the opening at the very end. As it stands, then, the quartet is cast in two movements, of which the second breaks up into two strikingly different moods. The first movement is cast as a sonata form with elements of development all through its layout. The slow movement—the famous Adagio—grows in a serenely elegiac mood out of silence, climbs gradually to an emphatic climax, then slowly dies away again. At its close, the last section of the quartet is the original ending of the first movement, now rounding out the entire work.

* * * * *

Although published as the first of **Beethoven**'s Opus 18 set, the F major quartet was almost certainly the second to be composed. Ignaz Schuppanzigh, the corpulent violinist who was the leader of the string quartet that played the first performances of many of these works, persuaded the composer that this quartet would make a more impressive headpiece for a publication. His reaction to the obvious newness of Beethoven's approach has been shared ever since by listeners and analysts, for whom the F major has always been the most popular quartet in Opus 18. But the version we know today is not the one Beethoven first composed. He sent a set of manuscript parts (labelled "Quartett II" on the title page) in July 1799 to his friend Karl Amenda with a friendly dedication. Two years later he warned Amenda not to let anyone see that copy, since he had in the meantime completely rewritten the piece. Fortunately, Amenda preserved the manuscript, which thus allows us to study the changes that Beethoven felt to be such significant improvements. Though some of these have to do with details of quartet scoring, they also reveal a concern for moderating to some degree the extraordinary range between tension and relaxation in the piece, and for reducing slightly the single-minded concentration on the tiny but powerful opening melodic turn. In addition, Beethoven completely recast the fugato section in the middle of the first movement.

No doubt the main reason for the popularity of this particular quartet is that it already has most of the characteristics we associate with "middle-period" Beethoven, the works that have always been best-known: intense thematic concentration, harmonic force and daring, and two-fisted energy. The opening turn is so much at the heart of the first movement that we find it difficult to imagine it in any other form. But its conception gave Beethoven a great deal of trouble; he sketched version after version in 4/4 time, never satisfied with the results. Then the solution appeared—a simple one, as often happens in such

cases, but far-reaching at the same time: to conceive the music in 3/4 instead of 4/4, so that the removal of a single "dead" beat provided just the right degree of drive.

Though it seems ubiquitous, the opening motive is, in fact, only one of several sharply distinctive musical ideas, each nervously rubbing shoulders with the next in strong contrast. (In fact, Beethoven apparently decided that he had rather overdone the emphasis on the first turn figure in the original version, since he cut out some two dozen appearances in the revision, thus throwing the contrasting material into greater relief.) Shortly after the development gets underway, Beethoven begins a full-scale contrapuntal passage as a means of building the tension. In 1799 he had sent Amenda a version in which the fugato was absolutely regular, each instrument entering one bar after the one before. The revision screws up the level of energy with an extra jolt by introducing cello, then viola, then first violin as before, but having the second violin rush in with its turn motive only a single beat after the first violin; now, too, the entire passage runs longer than before. It is followed by a kind of relief, a long-breathed series of sequences in which violin phrases gradually settle down over repeated notes in the lower voices, but here Beethoven is moving in stately grand steps toward the dominant to prepare the vigorous return to the recapitulation.

Amenda recounted an anecdote according to which Beethoven played the second movement for him while he was still composing the quartet and asked him what it reminded him of. The composer was pleased at his answer, "The parting of two lovers." He explained that he had been thinking of the scene in the burial vault at the end of *Romeo and Juliet*; an early sketch for the movement seems to confirm the truth of the tale, since it has the words "*les derniers soupirs*" ("the last sighs") written over it. With or without reference to Shakespeare, the Adagio is highly dramatic, all the more remarkable because this expressive richness is developed within the strict framework of a complete slow-movement sonata form.

The scherzo that follows avoids the potential trap of being too light after the intensity of the slow movement by having its own potent emotive force compounded of chromaticism, wide-ranging harmonic movement, and rhythmic vigor. The last movement is an enormous sonata-rondo filled with striking ideas including a splendid polyphonic development and a new lyrical theme in D-flat (reflecting a similar modulation in the first and third movements) derived from an earlier melody.

—Steven Ledbetter

ARTISTS

Guarneri String Quartet



Founded in 1964, the Guarneri String Quartet with its four original members represents the longest continuing artistic collaboration of any quartet in the world. The ensemble has circled the globe countless times together, performing in the most prestigious halls of North and South America, Mexico, Europe, the Far East, and Australia. In their home town of New York City they have maintained their recital programs at the Metropolitan Museum of Art since 1965 and presented their special series, "Guarneri and Friends," at Lincoln Center from 1973 to 1997. The quartet has been featured in many television and radio specials, documentaries, and educational presentations both in North America and abroad. It was interviewed by Charles Kuralt on CBS's nationwide television program "Sunday Morning" in the summer of 1990. A full-length film entitled "High Fidelity–The Guarneri String Quartet" (directed and produced by Allan Miller, who was also director/producer for the Oscar-winning "From Mozart to Mao," about Isaac Stern's visit to China), was released nationally in the fall of 1989 to critical and public acclaim. The ensemble is also the subject of several books, including "Quartet" by Lelen Drees Ruttencutter (Lippincott & Crowell, 1980) and "The Art of Quartet Playing: The Guarneri in Conversation with David Blum" (Knopf,

1986). In 1982 Mayor Koch presented the quartet with the New York City Seal of Recognition, an honor awarded for the first time. The quartet is on the faculty of the University of Maryland. Its members have been awarded honorary doctorates by the University of South Florida and the State University of New York. In 1992 the ensemble became the only quartet to receive the prestigious Award of Merit from the Association of Performing Arts Presenters. The Guarneri String Quartet has recordings on the Philips and Arabesque labels. Their most recent Arabesque release includes Schubert's A minor quartet, D.804, and the D minor quartet, D.810, *Death and the Maiden*. Several of their quartet recordings on RCA Red Seal and Philips have won international awards, including their recording of Juan Crisostomo de Arriaga's string quartets 1, 2, and 3, which won the 1996 Deutsche Schallplattenkritik Award in Germany. Among their other award-winning recordings are collaborations with such artists as Arthur Rubinstein, Pinchas Zukerman, and Boris Kroyt and Mischa Schneider of the Budapest Quartet.

Violinist **Arnold Steinhardt** was born in Los Angeles, where he began his studies with Peter Meremblum and Toscha Seidel. At the Curtis Institute of Music he studied with Ivan Galamian and later under the sponsorship of George Szell with Joseph Szigeti in Switzerland. A bronze medalist of the Queen Elisabeth Competition in Brussels, he also won the 1958 Leventritt Competition. He made his debut with the Los Angeles Philharmonic at fourteen and subsequently appeared with many major orchestras and in recital. Mr. Steinhardt is professor of violin at the University of Maryland, the Curtis Institute of Music, and at Rutgers University. He plays a late-eighteenth-century Lorenzo Storioni violin from Cremona, Italy. Violinist **John Dalley** was born in Madison, Wisconsin, and studied with Efrem Zimbalist. Formerly on the faculty of the Oberlin Conservatory, a member of the Oberlin String Quartet, a Marlboro Festival participant, and artist-in-residence at the University of Illinois, Mr. Dalley has since concertized extensively in the United States, Canada, Europe, Japan, Australia, and New Zealand in recital and as soloist with orchestra. He plays an 1810 Nicholas Lupot violin from France. Violist **Michael Tree** was born in Newark, New Jersey; his principal violin studies were with Efrem Zimbalist at Curtis. Since his Carnegie Hall recital debut he has appeared as violin and viola soloist with major orchestras. As a founding member of the Marlboro Trio and Guarneri String Quartet, he has concertized throughout the world and recorded more than eighty chamber music works, among them ten piano quintets and quartets with Arthur Rubinstein. He serves on the faculty of the Curtis Institute of Music, the Manhattan School of Music, the University of Maryland, and Rutgers University. Mr. Tree plays a 1750 Domenicus Busan viola from Venice, Italy. Born in Philadelhpia, cellist **David Soyer** studed with Diran Alexanian, Emanuel Feuermann, and Pablo Casals. He has appeared in recital with Rudolf Serkin, Peter Serkin, Mieczyslaw Horszowski, and András Schiff and been soloist with the orchestras of Philadelphia, Dallas, Utah, and Denver. He is on the faculty of the Curtis Institute, the Manhattan School of Music, and the University of Maryland. Mr. Soyer has appeared at many of the world's famous festivals, including the Marlboro, Spoleto, and Israel festivals; he has numerous recordings to his credit. He plays a 1778 Gugliano cello from Naples, Italy.



Tanglewood
1 9 9 8

SEIJI OZAWA HALL
TANGLEWOOD

Thursday, August 13, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

GUARNERI STRING QUARTET
ARNOLD STEINHARDT, violin
JOHN DALLEY, violin
MICHAEL TREE, viola
DAVID SOYER, cello

BEETHOVEN — Quartet No. 4 in C minor, Opus 18, No. 4
Allegro, ma non tanto
Scherzo: Andante scherzoso, quasi allegretto
Menuetto: Allegretto
Allegro

BARTÓK — String Quartet No. 6
Mesto—Vivace
Mesto—Marcia
Mesto—Burletta: Moderato
Mesto

INTERMISSION

BEETHOVEN — Quartet No. 16 in F, Opus 135
Allegretto
Vivace
Lento assai e cantante e tranquillo
Der schwer gefasste Entschluss: Grave (*Muss es sein?*)—Allegro (*Es muss sein!*)—Grave ma non troppo tratto—Allegro

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Notes

It was standard practice in the time of Haydn, Mozart, and **Ludwig van Beethoven** (1770-1827) to publish compositions—whether sonatas, string quartets, or symphonies—in groups of six, of which one would be in a minor key. Beethoven clearly chose to follow this tradition in his first set of string quartets, and—as he was often to do—he chose the key of C minor. Beethoven scholars have long suspected that this quartet is a recomposition of older material, possibly ideas he had brought to Vienna from Bonn in 1792, as well as newer ideas worked out while he was composing the other quartets of Opus 18.

The principal theme of the first movement is decorated and filled with the appoggiatura figure that became a melodic cliché in the Classical period and is known as the "Mannheim sigh" from its frequent appearance in the works of the Mannheim composers. (So hackneyed did this gesture become that one modern scholar has referred to it as "the sigh heard 'round the world"!) The derivation of the secondary theme (in the relative major) from the first theme reinforces the scholars' suspicion that this is, to some extent at least, an early composition, since Beethoven's concern for this kind of thematic unification was especially strong during his Bonn period.

The second movement is, unexpectedly, marked "Scherzo," though it is not a substitute for the dance movement traditionally in third place, since we have a minuet still to come. This scherzo shows off Beethoven's fugal prowess in a manner akin to the corresponding movement of the First Symphony, which may have been composed before Beethoven got to the final working-out of the Opus 18 quartets. The thematic ideas themselves are standard contrapuntal figures, even clichés, but this allows for a certain degree of wit in the unexpected phrasing of their elaboration.

The minuet, with its purposeful harmonic travels and accented offbeats, sounds most authentically like Beethoven despite reminiscences of Mozart's G minor symphony. The rondo of the last movement is almost totally devoid of sonata-form elements with which Beethoven liked to strengthen the architecture of his finales, to give them a greater sense of line and cohesion. All in all, the C minor quartet is perhaps the least typical of all the Beethoven string quartets, but for that reason it also holds points of special interest: it shows a composer striking out in several directions, experimenting, trying new ideas, trying to balance form and expression, on the verge of the great creative explosion that was soon to produce the *Eroica* Symphony and its equivalent in the string quartet repertory, the three Opus 59 quartets dedicated to Count Razumovsky.

* * * * *

Béla Bartók (1881-1945) began his last string quartet in Switzerland late in the dark summer of 1939, when all Europe was watching for war clouds on the horizon. On August 17, Bartók finished his Divertimento for String Orchestra while staying in Switzerland at the home of Paul Sacher, who had commissioned the work for his Basel Chamber Orchestra. The next day he wrote to his son Peter that he was turning at once to another commission from the New Hungarian Quartet for a new string quartet. He indeed made a start on the new work in Switzerland, but he did not finish it until November, by which time he had returned to Budapest and the long-anticipated war had broken out.

Bartók left Europe soon after and lost touch with the New Hungarian Quartet; in the end he dedicated his new score to the Kolisch Quartet, who were also in exile, and who played the world premiere in New York in 1941. Listeners who have pursued the course of Bartók's development in the string quartet will find his last work in the medium something of a surprise. First of all, it does not make use of the arch form that was so striking a feature of several of the earlier quartets (and many other Bartók compositions as well). And it keeps harping on an introspective theme marked "Mesto" ("sad"), heard at the outset in the solo viola, that is far from the assertive nature of so many of the earlier quartet themes and even of the main materials of the first three movements. Yet this sad theme will ultimately put its seal on the piece. But before that happens, the main theme of the first movement grows before us, slow and heavy, before taking off in a lively 6/8 that takes on varying rhythmic guises adapted from Hungarian folk dance.

The second movement begins with a new statement of the Mesto theme, in the cello, with a countermelody presented in an extraordinary color, spread through three octaves in

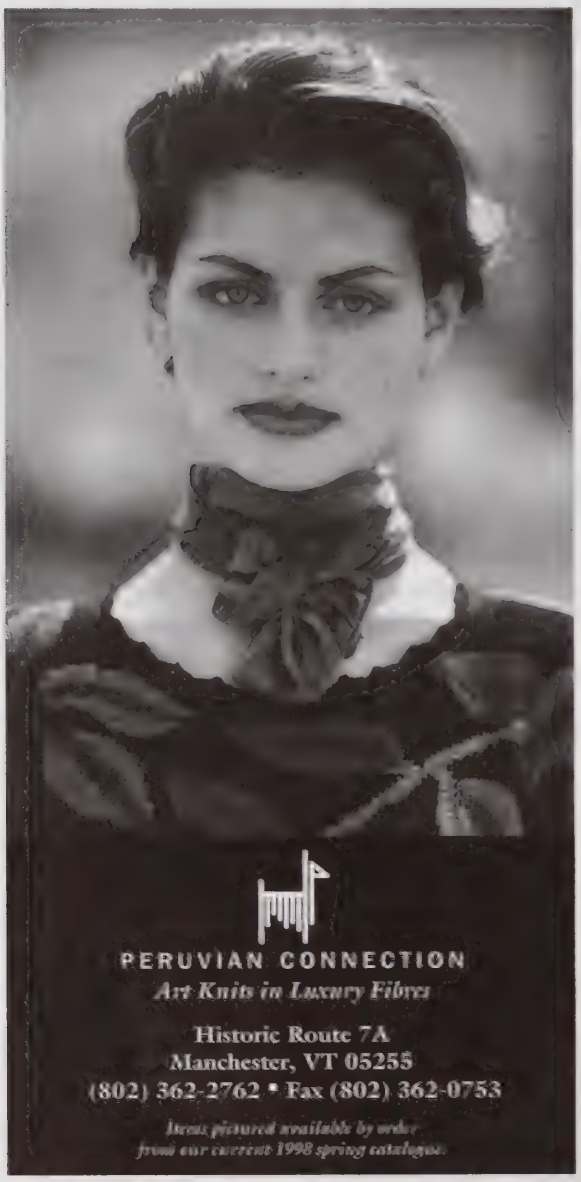
unison, with the second violin and viola playing *tremolo* while the first violin plays *legato*. This time it is followed by a crisp march, the middle section of which grows quite rhapsodic before returning to the march.

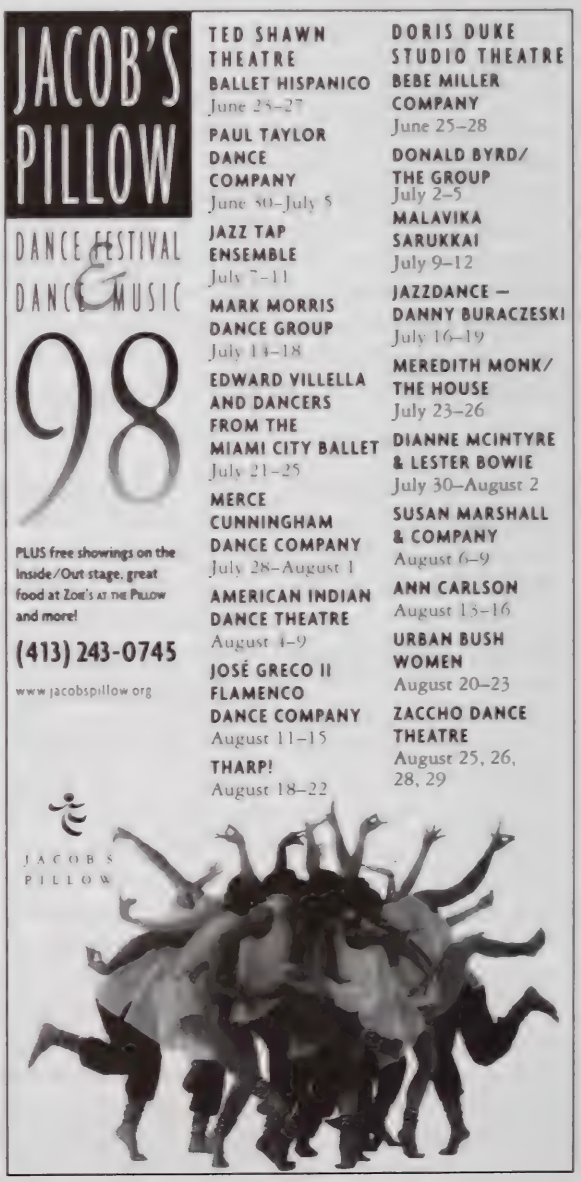
The third movement opens with the Mesto theme again, now cast in three parts, with the viola belatedly joining the first violin. Suddenly the Burletta erupts, filled with grotesqueries presented by expanded playing techniques, some of them new to the quartets. After these violent contrasts, the Trio sounds very tender and expressive, but it is routed by a return of the earlier material.

The Mesto theme that had introduced each of the earlier movements finally comes into its own as the principal material of the finale, whose restraint is all the more powerful after the unbuttoned character of the preceding movement. The prevailing mood of gloom is lightened here and there, but in the end, Bartók's vision is dark and despairing.

* * * * *

We must not pay overly mystical attention to the Opus 135 quartet as **Beethoven**'s last completed work (I am not counting the "new" ending to Opus 130, replacing the *Grosse Fuge*, which he wrote later). Although he composed the quartet at a very difficult time—during the late summer and early fall of 1826, immediately after his nephew Karl, for whom he had taken responsibility, had attempted suicide—Beethoven himself had no sense that his span of years was nearing its end. He was fifty-five and full of plans for the future, in-





cluding a tenth symphony (Carl Holz claimed to have heard him play a movement of it on the piano) and a *Requiem*, as well as an opera on a libretto by Grillparzer. Thus, for all the composer knew or intended, the F major quartet was to be followed by many other works.

Perhaps, then, it was natural that he should adopt the course of stepping back a bit from his encounters with far-reaching experimentation, such as had characterized the preceding quartets (especially Opus 131, composed only a few months earlier) and indulge himself in a little conscious classicizing, employing Haydnesque devices throughout the first movement, but in a manner all his own. The Allegretto begins with a series of apparently disjointed little gestures out of the home key, a trick Haydn had used with masterful wit in some of his quartets. The development includes that hoary old joke, the false recapitulation in the wrong key. But Beethoven amplifies the joke by one further level of tension: he continues the intimations of a recapitulation in the home key before exploding once more to a foreign key and returning home at last for the true recapitulation.

The Vivace is a wild racehorse of a movement, employing many of the technical and stylistic devices of the late quartets. The contrapuntal treatment of the almost tuneless opening (which line is the theme? which the accompaniment?) breaks off with a shock on an apparently unmotivated E-flat. A coda-like extension of the scherzo material brings the further surprise of two successive modulations up a whole step, from F to G, then to A major, in which key the Trio presents a folkish tune high up in the first violin with the other instruments worrying an ostinato motive that grew, almost unnoticed, out of the scherzo's coda.

The third movement, as quiet as the second was noisy, sings throughout in tranquil voice (as, indeed, Beethoven instructs in his tempo marking), basically a series of variations that emphasize the expressive *legato*, almost an operatic *bel canto* approach (with, even, a recitative for the *minore* variation) ending in a hushed but ecstatic rhapsodizing.

The finale, headed "The *very* difficult decision," is notorious for the words Beethoven wrote at its start, quoting the principal themes of the slow introduction and the Allegro main theme, under which he set the words: "*Muss es sein? Es muss sein!*" ("Must it be? It *must* be!"). There is an anecdote attached to the creation of the theme. A musical amateur who held quartet parties in his home requested the use of the parts for Opus 130. Since he had not subscribed for the premiere of the work, Beethoven insisted that he pay the subscription fee in order to get the use of the music. The gentleman apparently groaned, "*Wenn es sein muss*" ("If it must be"). Beethoven, tickled by the comment and his position of strength, produced a little canon with the words "It must be! Yes, yes, out with your purse!" The theme of that canon (but considerably refined and improved) became the theme of the quartet's finale. There has been a tendency to elaborate the words to the level of metaphysical debate (probably because the quartet did, in fact, turn out to be Beethoven's last completed full work), but it is unlikely that he meant anything more than a rather awkward joke. The music of the Allegro proper is spontaneous and humorous, against which the opening *Grave* is simply a dramatic foil, not a philosophical proposition. We are more likely to catch Beethoven's spirit if we recall the grumbling cheapskate musical amateur and his discomfiture than if we look for deeper significance.

—Steven Ledbetter

ARTISTS

To read about the **Guarneri String Quartet**, see page 6.



Tanglewood
1 9 9 8

SEIJI OZAWA HALL
TANGLEWOOD

Prelude Concert

Friday, August 14, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

KEISUKE WAKAO, oboe
MARK McEWEN, oboe
ROBERT SHEENA, English horn
GARRICK OHLSSON, piano
SHEILA FIEKOWSKY, violin
KAZUKO MATSUSAKA, viola
RONALD FELDMAN, cello

BEETHOVEN — Variations in C on "Là ci darem la mano" from Mozart's *Don Giovanni*, for two oboes and English horn, WoO 28

BRAHMS — Quartet No. 3 in C minor for piano, violin, viola, and cello, Opus 60

Allegro non troppo
Scherzo: Allegro
Andante
Finale: Allegro comodo

Garrick Ohlsson plays the Steinway piano.

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Notes

Ludwig van Beethoven (1770-1827) admired Mozart's music enormously, so it is not surprising that, even though he thought *Don Giovanni* to be an obscene opera, he still chose a tune from it—a tune associated with the most bald-faced seduction in Mozart—as the basis for a set of variations. (He is by no means the only composer to have done so—*Là ci darem la mano* has attracted others, such as Chopin and Liszt, over the last two centuries. Chopin's variation set, for piano and orchestra, is included in this Sunday's Boston Symphony program.) Beethoven's little wind trio remained unpublished in his lifetime, which is why it is listed under "WoO" (for "Werke ohne Opuszahl," or "works without opus number") in the Beethoven catalogue. We do not know exactly when he composed it, though it seems to have been around 1795. In any case, Beethoven employs his ingenuity to ring the changes on Mozart's lovely tune for the purposely restricted medium of two oboes and English horn.

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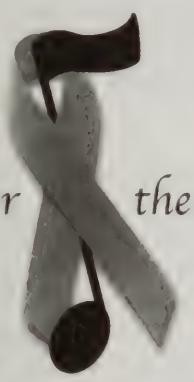
Although the C minor piano quartet was not published until 1875, **Johannes Brahms** (1833-1897) had composed—two decades earlier—a movement in C-sharp minor that

contains the essential musical ideas of the later work's opening movement. The first version was tried out privately in November 1856 with an ensemble including Joseph Joachim, who, in a letter that he sent to Brahms the following week, suggested several changes, but nothing more seems to have come of the work at that time. In any case, Brahms was not yet prepared to publish it, and when he did return to the quartet nearly two decades later, the finished product took a quite different form. The changes are hard to document precisely, since the composer, following his usual custom, destroyed the score of the early version; but it is clear that the last two movements were composed in the winter of 1873-74 (Brahms indicated as much in a manuscript catalogue of his works), while the first two movements are listed as having been composed "earlier."

The dark turmoil of the opening movement hints at the emotional pressure under which Brahms composed the early version during the terrible last days of his friend Robert Schumann or immediately after Schumann's death. The intensely personal character of the music is also indicated by the composer's comment in a letter transmitting the early version to Theodor Billroth: "This quartet is only communicated as a curiosity, say as an illustration to the last chapter of the man with the Blue Jacket and Yellow Vest." The reference is to the despairing young man in Goethe's *The Sorrows of Young Werther*, in the last chapter of which Werther commits suicide. Whether or not Brahms himself ever seriously contemplated taking his own life, he seems to have found this music too personal for immediate publication, too openly revealing of his hopeless love for Clara Schumann. But distance in time gave him enough objectivity to rework it into the final form.

In the final version of 1875, the fiercely energetic opening movement features a downward-tending motive in the strings evoking a tragic power. The only moments of relative calm come in the treatment of the second theme; its major-key melody generates some immediate variations within the context of the sonata structure, but it cannot overcome the mood of the main theme. The scherzo is a kind of pendant to the Allegro, continuing in the same key with the same kind of ferocity.

The Andante, in the surprisingly bright key of E major, was once believed to have been part of the original version of the score and thus probably to represent an avowal of the

Concert for  *the Cure*

Sunday, October 4, 1998
Symphony Hall, Boston
7PM

MEMBERS OF THE
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
ANDRÉ PREVIN, piano

TCHAIKOVSKY Symphony No. 5
MOZART Piano Concerto No. 24
in C minor, K.491

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composer's love for Clara. But Brahms's catalogue and Clara's own response to the music after she had first heard it in 1875 make it clear that this movement was new. It has long been regarded as one of the highest peaks of Brahmsian melodic writing. The finale is virtually a *perpetuo moto*, the ending of which, despite the major key and *tranquillo* marking, does not entirely banish the memory of things past. Perhaps the finest tribute to the composer's constructive powers in this quartet came from Clara Schumann in 1875: "He had already written the first two movement earlier...and now the last two are also entirely works of genius: an intensification right up to the end that fairly takes your breath away. It is strange how the mood remains unified, despite the quite different dates of the various movements."

—Steven Ledbetter

ARTISTS

Keisuke Wakao joined the Boston Symphony Orchestra as assistant principal oboist in the fall of 1990, having previously been a member of the New World Symphony since its inaugural season. A native of Tokyo, Mr. Wakao received his performance diploma from the Manhattan School of Music, where he served on the faculty following his graduation in 1987. He performed with the New Japan Philharmonic under Seiji Ozawa in 1985 and made his concerto debut performing Mozart's Oboe Concerto with the Tokyo Symphony Orchestra under Kazuyoshi Akiyama in the summer of 1989. Mr. Wakao studied with Joseph Robinson, principal oboist of the New York Philharmonic, with whom he gave a joint recital in Tokyo in 1984. While a Fellow at the Tanglewood Music Center in 1984 and 1987 he studied with Alfred Genovese and Ralph Gomberg. A finalist in the 1988 Lucarelli International Oboe Competition at Carnegie Hall, Mr. Wakao started the Keisuke Wakao Oboe Camp in Tokyo in 1988. He is currently on the faculty of the New England Conservatory of Music.

Born in Saskatoon, Saskatchewan, Canada, and a graduate of the Curtis Institute of Music, **Mark McEwen** became the Boston Symphony's second oboe in September 1996, having previously been acting principal oboe of Canada's National Arts Centre Orchestra in Ottawa, and principal oboe of the Florida Orchestra and the Music Festival of Taipei. Mr. McEwen played oboe and English horn with the Milwaukee Symphony during the 1993-94 season and has performed as soloist with the Elora Festival of Ontario and the Orchester Staatsbad Meinberg in Germany. An alumnus of the Tanglewood Music Center, he has also held fellowships at Aspen and with the Colorado Philharmonic.

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA Music Director

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org), which not only provides up-to-the-minute information about all the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's Boston home, Symphony Hall. Since the BSO web site is updated on a regular basis, to include Tanglewood, BSO subscription season, and Boston Pops information as well as any program changes, we invite you to check in frequently.

Robert Sheena joined the Boston Symphony as its English horn player in May 1994, at the start of that year's Boston Pops season. Mr. Sheena received his bachelor of music degree from the University of California at Berkeley and his master of music degree from Northwestern University School of Music. From 1991 to 1994 he was principal English horn and assistant principal oboe of the San Antonio Symphony. Prior to that he was principal English horn and assistant principal oboe from 1987 to 1991 with the Hong Kong Philharmonic, and English horn and oboe player from 1984 to 1987 with the Civic Orchestra of Chicago. In January 1993 he was the only American among fourteen players invited to audition for the Berlin Philharmonic's principal English horn position. A 1984 Tanglewood Music Center Fellow, his principal teachers included English horn player Grover Schiltz and principal oboe Ray Still of the Chicago Symphony, and principal oboe John Mack of the Cleveland Orchestra.

A violinist in the Boston Symphony Orchestra since 1975, **Sheila Fiekowsky** also maintains an active career as a soloist and chamber musician. Recent solo engagements have included appearances with the Boston Pops Orchestra, the Newton Symphony, the Mystic Valley Orchestra, and the North Shore Philharmonic. Born in Detroit, Ms. Fiekowsky began studying violin at nine, appeared as soloist with the Detroit Symphony at sixteen, and won the National Federation of Music Clubs Biennial Award that same year. Ms. Fiekowsky attended the Curtis Institute of Music and holds a master's degree in music from Yale University. She has studied violin with Emily Mutter Austin, Ivan Galamian, Jaime Laredo, and Joseph Silverstein. Her chamber music experience includes performances at the Marlboro Music Festival, the Norfolk Festival, where she was a member of the Andreas Quartet, and the Aspen Festival. In 1981, as a member of the Cambridge Quartet, she was invited to teach and perform at a music festival in Fairbanks, Alaska. Ms. Fiekowsky has been heard in both chamber music and solo performances throughout the Boston area, including the Gardner Museum, the Harvard Musical Association, Northeastern University, and the Berkshire Museum.

Violist **Kazuko Matsusaka** joined the Boston Symphony Orchestra in August 1991. From 1987 to 1990 she was a member of the Pittsburgh Opera Orchestra, the Pittsburgh Ballet Theatre Orchestra, and the Pittsburgh New Music Ensemble, and a substitute member with the Pittsburgh Symphony. Ms. Matsusaka studied violin with Josef Gingold at the Indiana University School of Music. A Tanglewood Music Center Fellow in 1985, she holds a bachelor of music degree from Hartt College of Music/University of Hartford, where she studied violin with Charles Treger, and a master of music degree from the State University of New York, where she studied viola with John Graham. A prizewinner in the Fischoff National Chamber Music Competition, Ms. Matsusaka has taught at the University of Pittsburgh and at the Westmoreland Suzuki School of Music.

Since joining the Boston Symphony Orchestra's cello section in 1967 at age nineteen, **Ronald Feldman** has received critical acclaim for a wide variety of musical achievements. Increasingly in demand as a conductor, Mr. Feldman was assistant conductor of the Boston Pops Orchestra from 1989 to 1993. Formerly music director and conductor of the Worcester Symphony Orchestra and of the Boston new music ensemble Extension Works, Mr. Feldman was also music director and conductor for five seasons of the New England Philharmonic. In 1988 he and the New England Philharmonic were awarded the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. Since the 1989-90 season he has been conductor of the Berkshire Symphony, with which he received his second ASCAP Award for Adventuresome Programming of Contemporary Music, for the 1990-91 season. Mr. Feldman has appeared as a guest conductor with the Rochester Phlharmonic, the St. Louis Symphony, the Pro Arte Chamber Orchestra, the Springfield Symphony, the MIT Experimental Studio, and the Albany Symphony. Born in Brooklyn and a graduate of Boston University, he has taught at Brown University and Brandeis University. He currently teaches at the Tanglewood Music Center and at the Boston Conservatory, where he is conductor of the orchestra and chairman of the string department.

For a biography of **Garrick Ohlsson**, see page 53.

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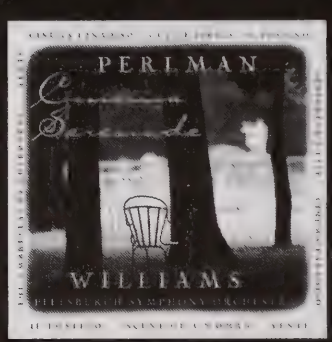


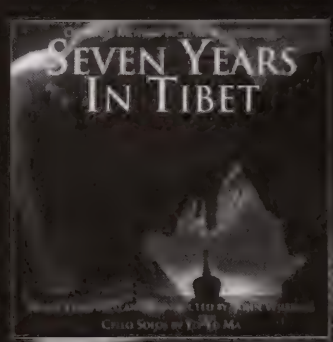
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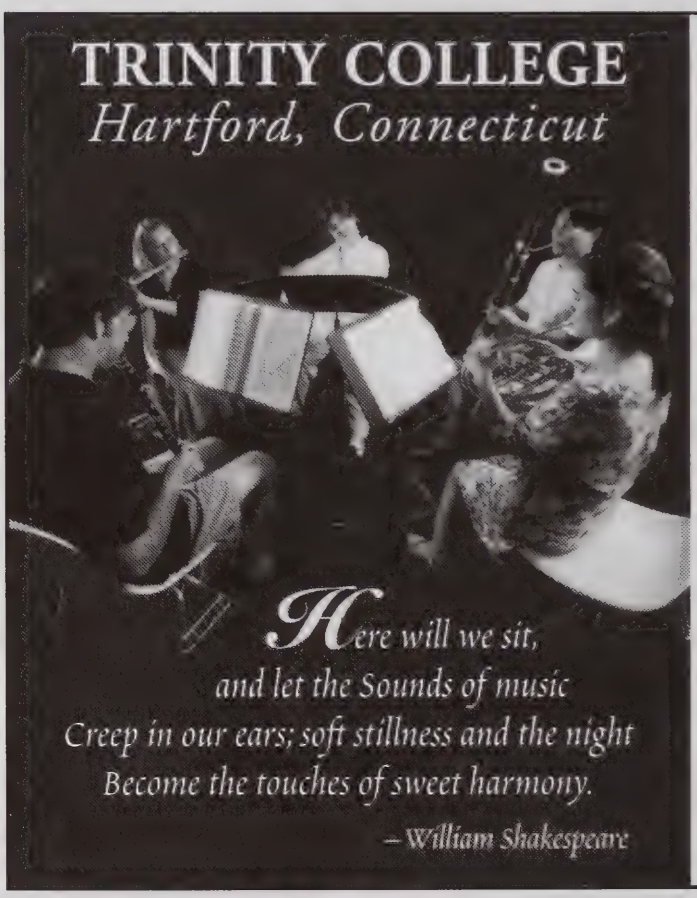
NOTES

Johannes Brahms
Violin Concerto in D, Opus 77

Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. He wrote the Violin Concerto in the summer and early fall of 1878, but the published score incorporates revisions made after the premiere, which was given by the dedicatee, Joseph Joachim, in Leipzig on January 1, 1879, with the composer conducting the Gewandhaus Orchestra. Arthur Nikisch led the first Boston Symphony performance on December 7, 1889, with Frank Kneisel as soloist. Pierre Monteux led the BSO's first Tanglewood performance on July 31, 1955, with Isaac Stern. Maxim Vengerov was soloist for the most recent performance here, on July 11, 1997, under Seiji Ozawa's direction. In addition to the soloist, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings. At this performance, Joshua Bell plays his own first-movement cadenza.

The Violin Concerto of Brahms is both a close collaboration of two great friends and the testament to their friendship. Brahms was twenty in May of 1853, when he met the violinist Joseph Joachim, who was also a fine conductor and a solidly grounded composer in his own right. Joachim was just two years older but already well-established as a musician. A close bond of mutual idealism sprang up between the two men at once and remained unbroken for more than thirty years. (There was a rupture between them in the middle 1880s, when Brahms clumsily tried to help patch Joachim's failing marriage. Brahms later composed his Double Concerto as a peace offering; it was accepted, but the two never regained the unfettered frankness of their earlier friendship.)

It is not clear when Joachim first asked Brahms to write him a concerto, but, in any case, he had to wait a number of years before receiving it. Not until the summer



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of 1878 did the composer feel ready to essay the piece, his first concerto since the one in D minor for piano, which had been a catastrophic failure with the audience at its premiere in 1859. Brahms drafted the score during a fruitful summer in Pörtschach, a favorite beauty spot where, as he wrote, "so many melodies fly about that one must be careful not to step on them." On August 21, 1878, Brahms suggested to Joachim that they collaborate on the final details of the solo part, since the composer was not himself a violinist. The intensity of the collaboration is evident in the composer's manuscript score, which bears the marks of extensive revision in Brahms's hand—often lightening the orchestral texture for the benefit of the soloist—and even more elaborate revisions to the solo part, made in red ink by Joachim himself.

The process of revision even ran beyond the first performance, which took place in Leipzig on New Year's Day, 1879. Joachim, of course, was the soloist, and the normally shy and retiring Brahms conducted. The critical response was certainly more favorable than it had been for the piano concerto two decades earlier, but Brahms was still regarded as a composer of severely intellectual music that made extraordinary demands on its listeners. Despite Joachim's ardent championing of the concerto, it did not really join the standard repertory until after the turn of the century.

But Brahms and his friends were clearly pleased. We have an amusing description of the evening's aftermath from a Bostonian, George W. Chadwick, who was a student in Leipzig at the time and soon to become one of America's leading composers. A few days later Chadwick wrote to a friend in Massachusetts:

> Joachim played Brahms' new concerto for the violin in the Gewandhaus that night under Brahms' own direction, and about one o'clock I saw the precious pair, with little Grieg (who is here this winter) staggering out of Auerbach's keller (of Faust renown) all congratulating each other in the most frantic manner on the excellent way in which they had begun the New Year. I thought to myself that Johnny Brahms might be the greatest living composer but I did not believe it could save him from having a "Katzenjammer" the next day about the size of the Nibelungen Trilogy, as many a lesser composer has had.

What early audiences found difficult to follow in Brahms was the abundance of his invention. He was never simply content to state a musical idea and then restate it; he begins to develop his ideas almost from the moment they appear, and the impact of so much material seemed overwhelming. The opening orchestral ritornello flows in long musical paragraphs, but these are made up of strikingly varied ideas, interwoven in one another, capable of being developed separately or in combination. The unaccompanied melody at the opening, with the orchestra entering softly on an unexpect-



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ed harmony, is an homage to Beethoven's Fourth Piano Concerto. The second part of the orchestral exposition runs through a gamut of musical ideas, hinting at but never quite reaching a new lyric melody that finally appears—swaying, coaxing—only when the soloist is able to introduce it in his exposition. Throughout the movement Brahms is not concerned to produce an excuse for virtuosic fireworks in which the orchestra simply provides support, but to blend the soloist and orchestra into a substantial organism inspired by the Beethoven Violin Concerto, the one earlier violin concerto that could be said to occupy the level at which Brahms aimed.

The slow movement was an afterthought, replacing two whole movements that Brahms decided to cut before the premiere. (Characteristically self-effacing, Brahms described them as "the best parts.") The new Adagio begins with a woodwind passage referred to by violinist Pablo de Sarasate when he explained why he did not intend to learn the new concerto: "Why should I stand there and let the oboe play the one good tune in the piece?"

Brahms had been introduced to Joachim by a Hungarian violinist, Eduard Reményi, with whom he was touring and who taught Brahms about the style of so-called "gypsy" music. The finale of the Violin Concerto is another delightful essay in imitating that exotic style, filled with fire, flash, and energy.

—Steven Ledbetter

Sergei Rachmaninoff
Symphony No. 3 in A minor, Opus 44

Sergei Vasilievich Rachmaninoff was born in Semyonovo, Russia, on April 1, 1873, and died in Beverly Hills, California, on March 28, 1943. He began work on his Third Symphony in May 1935, completing two-thirds of it that summer and drafting the rest. He finally finished the score on June 29, 1936. Leopold Stokowski led the Philadelphia Orchestra in the world premiere on November 6, 1936. Serge Koussevitzky gave the first Boston Symphony performances of Rachmaninoff's Third Symphony in March 1947. Today's is the first BSO performance at Tanglewood, the only previous one here having been given by Lorin Maazel with the Pittsburgh Symphony Orchestra on August 12, 1994. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, two trumpets and contralto trumpet in F, three trombones and tuba, timpani, xylophone, triangle, snare drum, bass drum, cymbals, tam-tam, tambourine, celesta, harp, and strings.

It is astonishing that, of the three symphonies written by a composer so much loved by concert audiences for his piano concertos, only his Second is reasonably well known. All three of the symphonies are filled with the kind of richly pensive, romantic melody and drenchingly sonorous orchestral colors that audiences love, yet the First and the Third are still stepchildren of the composer's fame.

The three symphonies span most of Rachmaninoff's working life: the First was composed in 1895 and the Third came forty years later, after which his only remaining composition was the Symphonic Dances, Opus 45. It should not be too surprising, then, to find some stylistic changes over that long period, however strongly the composer's basic personality is imprinted in the score. Indeed, when Stokowski conducted the first performance of the Symphony No. 3, the response of audience and critics demonstrated that the composer was caught in a classic "Catch-22" situation: many music-lovers felt that he had scanted their desire for lushly orchestrated melody and that he had gone "modern." Even the composer's close friend, fellow composer Nikolai Medtner, was upset at what he deemed Rachmaninoff's "modernism," though it is really hard to imagine what he could have meant by that. Certainly his harmonic treatment is more adventurous, but not so novel as to consititute an impediment to understanding. On the other hand, critics and proponents of the new charged that

this music belonged to the turn of the century and that it was forty years out of date. In any case, the symphony failed to capture the hearts of audiences instantly, as his Rhapsody on a Theme of Paganini had done two years previously—and perhaps it was only this sense of disappointment that led to some surprisingly negative reviews.

Rachmaninoff himself was deeply disappointed—to such an extent that he composed nothing for the next seven years. Yet he once commented ruefully of the Third: "It has been heard once in every capital in the musical world; it has been condemned in them all. But it's quite possible that in fifty years' time it will be rediscovered like Schumann's Violin Concerto and become a sensational success."

"Sensational success" is perhaps too strong a phrase even now, but it is clear that Rachmaninoff's Third Symphony has been winning new adherents among conductors and musical commentators. Times are clearly changing. At least we can begin to assess his contribution without fighting our way through a battlefield of entrenched avant-gardists. It is particularly instructive to compare the sarcastic, denigrating article on the composer in the fifth edition (1955) of Grove's Dictionary of Music and Musicians with the much more informative and balanced contribution in The New Grove Dictionary (1980). One would hardly guess that the two articles were about the same composer!

The Third Symphony, one of the very small number of works to be composed during Rachmaninoff's self-imposed exile from Russia after 1917, is indeed one of his strongest and most original compositions. It is, in some ways, more "modern" than any other—though not in any sense that should frighten the music-lover fond of the composer's romantic streak. It reveals his usual sure touch with orchestral color, calling for a degree of technical virtuosity from his ensemble that he rarely, if ever, demanded elsewhere. (No doubt this was both a tribute and a challenge to the players in Stokowski's Philadelphia ensemble, with which Rachmaninoff had a particularly close relationship during the last decade of his life, even to the point of conducting a recording of the Third Symphony in 1939.) Moreover, the Third is the most compact of Rachmaninoff's symphonies, with less of the sometimes rambling (however gorgeous!) structural deviations found in the earlier works.

This is the only Rachmaninoff symphony in three movements; he chose to adopt a procedure that he had already used successfully in his concertos, making a middle movement serve as a combination of slow movement and scherzo. Listeners new to this piece but familiar with other works by Rachmaninoff will not be surprised by two of its characteristic features: the presence of a "motto" theme heard at the outset of the work that recurs in many different guises throughout, and the eventual appearance of the "Dies irae" melody from the plainsong Mass for the Dead. Both elements seem to be part of Rachmaninoff's basic fatalism, and it is a mood that might well have been regarded as particularly appropriate in the middle-1930s as the world political and economic situation seemed already on the track to an inevitable global conflict.

Rachmaninoff originally drafted the opening motto theme for horns and trumpets, an assertive, if conventional, opening. But he reconsidered, and made it instead into a tentative, even mysterious element, quietly intoned by muted solo cello, horns, and clarinets. It is a modal stepwise theme, covering only three notes, a minor third. Its habit of winding around a single note and constantly turning back on itself seems like a fatalistic gesture, evoking a mood of hopelessness against which it is the purpose of the music to struggle. And it bears a family resemblance to the "Dies irae" theme that will emerge in the finale. Meanwhile it appears in many guises, both obvious and subtle.

Having presented this motto just once, Rachmaninoff launches into the main section of the sonata form movement. The principal theme, first heard in the woodwinds, is sweetly mournful and redolent of Russian sound, a lament for things lost, while the second theme, presented warmly by the cellos, is one of those richly romantic Rachmaninoff melodies that win all hearts at once. These elements are developed compactly and with great skill and rhythmic energy propelled by racing triplet figures. The development makes no use of the second theme, so when the motto brings back the

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recapitulation, Rachmaninoff makes quick work of the principal theme, which has had quite a workout, and lavishly extends the second theme in new colors. Hushed staccato strings remind us of the motto as the movement closes.

The opening slow section of the middle movement seems designed to arouse expectation. The horn, singing like a medieval bard against the harp's accompaniment, presents yet another version of the motto now turned into a fragment of epic song. Then comes a string of special melodic gestures and colors—a chromatic violin solo with a descending melody; another melody for the unison violins, now rising; a brief flute melody. These are extended and developed into a shimmering web, then dissolve into a preparatory Allegro vivace passage that brings in the main scherzo theme in the strings. This is highly colored music, even theatrical in its feel, suggesting visual images (though the composer has not informed us if he had any such ideas in his head). Eventually the scherzo dies away and Rachmaninoff engineers a careful return to the slow tempo again, in which all of the material previously heard is reinterpreted in a gentle, nocturnal mood.

The finale is bold and vigorous. The opening string figure drives along with great energy, eventually to be transmuted into a splendid fugue. The rushing character of this music occasionally pauses for brief lyrical interludes, gradually introducing the idea of the "Dies irae," which grows more and more prominent. Following the dark hints which that melody always seems to bring with it, Rachmaninoff works up to a vivid and brilliant close, designed to show off the virtuosity of the modern symphony orchestra with tremendous éclat.

—S.L.

ARTISTS

André Previn



One of America's best-known and most versatile musicians, André Previn is familiar around the world as a conductor, an award-winning composer of orchestral, chamber, and film scores, a pianist in chamber music and jazz, a prolific recording artist, and as author and television host. This summer at Tanglewood, in addition to his two concerts with the Boston Symphony Orchestra, he performed a jazz concert of music by George Gershwin with bass player David Finck last month and leads the TMC Orchestra in Shostakovich's Symphony No. 5 this coming Wednesday, August 19. As guest conductor of the world's major and most recorded orchestras, Mr. Previn appears each year in Europe with the Vienna Philharmonic, London Symphony, and Cologne Radio Symphony and in the United States with the Boston Symphony, New York Philharmonic, and Pittsburgh Symphony. He also appears in a series of three televised programs each season with the NHK Symphony in Tokyo. In 1993 Mr. Previn became conductor laureate of the London Symphony Orchestra, of which he was principal conductor for eleven years. In the past twenty-five years he has held chief artistic posts with the Los Angeles Philharmonic (1985-89), Pittsburgh Symphony (1976-84), Royal Philharmonic (music director 1985-88, principal conductor 1988-91), London Symphony Orchestra (1969-79), and Houston Symphony (1967-70), touring with them worldwide. In September 1998 at the San Francisco Opera, Mr. Previn will conduct the world premiere of his opera *A Streetcar Named Desire*, to a libretto by Philip Littell, based on the play by Tennessee Williams, and commissioned by San Francisco Opera, with Renée Fleming as Blanche Dubois. In the 1998-99 season, besides leading subscription concerts with the Boston Symphony and New York Philharmonic, he also appears as piano soloist with Seiji Ozawa and members of the BSO in an October concert to benefit breast cancer research, returns to the Pittsburgh Symphony for his annual subscription weeks, and performs as piano soloist with the New York Philharmonic under the direction of Kurt Masur. In Vienna he appears in recital with Dame Kiri Te Kanawa, performs with the Emerson Quartet, and records with the Vienna Philharmonic. His European engagements also include a series of seventieth-birthday concerts with the London Symphony Orchestra with Kiri Te Kanawa and violinist Anne-Sophie Mutter, and a series of concerts and television

productions in Cologne. As pianist, Mr. Previn performs and records chamber music with such colleagues as Emanuel Ax, Yo-Yo Ma, Gil Shaham, and the Emerson and Tokyo string quartets. He has initiated chamber music programs with the players of every orchestra of which he has been music director. He also performs and teaches annually at the Curtis Institute of Music and the Tanglewood Music Center, conducting the student orchestras, working with student conductors and composers, and coaching chamber music. Mr. Previn has recently returned to one of his first loves—jazz; he has begun to perform and record again with jazz bass legend Ray Brown, guitarist Mundell Lowe, and drummer Grady Tate. The André Previn Jazz Trio has recently toured Japan, North America, and Europe. His latest jazz releases include "We Got Rhythm," an all-Gershwin recording on Deutsche Grammophon featuring bass player David Finck with Mr. Previn at the piano. Mr. Previn moved from his native Berlin to California as a child. He studied composition with Joseph Achron and Mario Castelnuovo-Tedesco and conducting with Pierre Monteux. As a teenager he began to concentrate his efforts on the symphonic world in conducting and composition. His compositions have included a piano concerto for Vladimir Ashkenazy, a cello sonata for Yo-Yo Ma, song cycles for Dame Janet Baker and Kathleen Battle, a violin sonata for Young Uck Kim, a piano/woodwind trio commissioned by the St. Luke's Chamber Ensemble, works for soprano and orchestra premiered by Barbara Bonney and Sylvia McNair, and a music drama, *Every Good Boy Deserves Favour*, written in collaboration with playwright Tom Stoppard. Now an exclusive Deutsche Grammophon recording artist, Mr. Previn has amassed an extensive discography recording symphonic music, chamber music, and jazz for all the major labels for more than thirty years. In 1991 Doubleday released his memoir, "No Minor Chords–My Early Days in Hollywood," chronicling his years as composer, arranger, and orchestrator at the MGM Studios. In 1996 he was awarded a knighthood (KBE) by Her Majesty Queen Elizabeth II. Mr. Previn has appeared regularly with the Boston Symphony Orchestra since his Tanglewood debut in 1977, most recently prior to this summer for two subscription programs at Symphony Hall this past February.



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Joshua Bell



The American-born violinist Joshua Bell came to national attention at fourteen, as winner of the *Seventeen* Magazine/General Motors Competition. His Philadelphia Orchestra debut came that same year, followed by his Carnegie Hall debut, an Avery Fisher Career Grant, and a subsequent exclusive recording contract. Today he has grown from child prodigy to mature artist. Mr. Bell's 1997-98 season has focused on extensive concert touring combined with involvement as artistic consultant for "The Red Violin," a new film by François Gerard ("Thirty-two Short Films About Glenn Gould"). Featuring a score by John Corigliano, the film traces the fictional history of a rare violin through three centuries. Mr. Bell served as artistic adviser, body double, and the performing artist responsible for all on-screen violin sound. Also this season, Mr. Bell has toured the United States with Christoph Eschenbach and the Houston Symphony and Europe with Andrew Litton and the Dallas Symphony in performances of Barber's Violin Concerto. Other orchestral engagements included appearances with the Philadelphia Orchestra, Zurich's Tonhalle Orchestra, the Saint Louis Symphony, Montreal Symphony, Atlanta Symphony, Brooklyn Philharmonic, London Philharmonic, and Danish Radio Orchestra. The 1996-97 season brought Joshua Bell's first chamber music festival in London's Wigmore Hall. In 1997-98 he returned to Wigmore Hall with pianist Olli Mustonen, bassist Edgar Meyer, cellists Steven Isserlis and Gary Hoffman, and the Orion String Quartet. Additional chamber music projects have ranged from festivals in Salzburg, England, and Edinburgh with Steven Isserlis and pianist Stephen Hough to duo-recitals with Edgar Meyer in Illinois and a trio concert with Messrs. Mustonen and Isserlis at Lincoln Center. In addition he toured in recital throughout Europe and North America. Born in Bloomington, Indiana, Mr. Bell received his first violin at five and was seriously committed to the instrument by age twelve, when he met renowned violinist Josef Gingold, who became his teacher and mentor. He made his orchestral debut with Riccardo Muti and the Philadelphia Orchestra in 1981, since which time he has performed with the world's leading orchestras and conductors. Committed to exploring the world of living composers, he has performed the world premieres of two works written for him, Nicholas Maw's Violin Concerto and Aaron Jay Kernis's *Air* for violin and piano. He has begun composing his own cadenzas for the major violin concertos, winning praise for his cadenzas for the Brahms, Beethoven, and Mozart violin concertos. In October 1996 Joshua Bell signed an exclusive recording contract with Sony Classical; forthcoming on disc are Corigliano's *The Red Violin*; Nicholas Maw's Violin Concerto and Vaughan Williams's *The Lark Ascending* with Roger Norrington and the London Philharmonic, and a disc of Gershwin standards arranged for violin and orchestra and conducted by John Williams. From 1987 to 1996 he recorded for London/Decca. The latest of his thirteen recordings on that label include the Barber and Walton violin concertos and Bloch's *Baal Shem* with David Zinman and the Baltimore Symphony, an album of Kreisler works for violin and piano, and a Brahms/Schumann concerto album with Christoph von Dohnányi and the Cleveland Orchestra. One of the first classical artists to be the focus of a music video, Mr. Bell plays a 1732 Antonio Stradivari violin known as the "Tom Taylor." He has appeared regularly with the Boston Symphony since his Tanglewood debut in July 1989, most recently as soloist in John Corigliano's *The Red Violin* Chaconne in December 1997, under Seiji Ozawa's direction, both in Boston and at Carnegie Hall. He returns to Tanglewood this summer on Monday, Ausust 31, for an appearance playing Gershwin with John Williams and the Boston Pops.


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Saturday, August 15, at 8:30

RICHARD WESTERFIELD conducting

ADAMS — *Slonimsky's Earbox*

BEETHOVEN — Piano Concerto No. 5 in E-flat, Opus 73, *Emperor*
Allegro
Adagio un poco mosso
Rondo: Allegro ma non troppo
HORACIO GUTIÉRREZ

INTERMISSION

SIBELIUS — Symphony No. 5 in E-flat, Opus 82
Tempo molto moderato—Allegro moderato (ma poco a poco stretto)
Andante mosso, quasi allegretto
Allegro molto—Misterioso—Largamente assai

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Baldwin piano

Horacio Gutiérrez plays the Steinway piano.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

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NOTES

John Adams
Slonimsky's Earbox

John Adams was born in Worcester, Massachusetts, on February 15, 1947, and now lives in Berkeley, California. He composed Slonimsky's Earbox *in 1996; the work was co-commissioned by the Hallé Concerts Society with funds provided by the Arts Council of England and Continental Airlines, and by the Oregon Symphony on the occasion of its centennial on October 30, 1996. Kent Nagano and the Hallé Orchestra gave the first performance on September 12, 1996, in Manchester, England. James DePreist and the Oregon Symphony gave the American premiere on October 30, 1996, in Portland, Oregon. Mr. DePreist also led the only previous Boston Symphony performances, in November 1997 at Symphony Hall. The score calls for two flutes and piccolo, two oboes and English horn, E-flat clarinet (doubling third clarinet), two clarinets, and bass clarinet, three bassoons, four horns, four trumpets, three trombones, tuba, piano, sampler (or jazz organ doubling celesta), percussion (three players with crotales, marimba, glockenspiel; xylophone, small suspended cymbal, wood block, claves, snare drum, hi-hat cymbals, temple block, castanets, shaker, tambourine, tam-tam; triangle, castanets, tambourine, medium suspended cymbal, marimba, vibraphone, crotales), timpani, harp, and strings.*

A native of Massachusetts, John Adams grew up here and achieved his "musical awakening into consciousness" in Symphony Hall, sometime in the 1950s, when an elderly female relative gave him a ticket to a concert. "I sat in about the eighth row; Richard Burgin conducted, and the very first orchestral sound I heard was a double string orchestra, that incredible G minor chord that opens Vaughan Williams's *Tallis* Fantasy. It was a primal experience!"

Adams learned to play the clarinet and went on to study at Harvard, where he received his B.A. and M.A. degrees in 1969 and 1971, and where he studied primarily

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with Leon Kirchner. "My music was always fairly tonal, but then it was expressionistic in a way that is hard to define." He was also active as a conductor at Harvard, where he became director of the Bach Society. He played his clarinet professionally, too, including occasions when he played with the Boston Symphony Orchestra as a substitute clarinetist. Since 1972 he has taught at the San Francisco Conservatory of Music, where he is head of the composition department and has directed the school's New Music Ensemble. There, too, he assisted the San Francisco Symphony's then music director Edo de Waart in creating a series of concerts entitled "New and Unusual Music," which attracted national attention and became the model for a composer-in-residence program now operating with a number of American orchestras.

John Adams's music includes works for traditional instruments as well as electronic music. His work in one medium has sometimes helped shape his views of another. As a student he composed ensemble pieces for traditional instruments, but he soon began working with electronics, which allowed him to experience the sound directly—as he was composing—in its precise, full sonority (a luxury not normally granted to composers for instruments, unless they happen to be writing for a single instrument that they can play themselves). Electronic music often relies more on timbre and pulse than on, say, melody, as a shaping force. The experience of working with the medium affected what Adams wanted to hear when he was writing for instruments as well—his ear and his imagination were newly sensitized to the power of sonority, of timbre, of instrumental color.

During the 1970s Adams became interested in the kind of music sometimes described by the term "minimalist," based in overlapping repeated patterns and steady pulses. Many composers have worked with minimalist ideas in recent years, coming at them from different directions, whether by way of Indian classical music (like Philip Glass) or African drumming (like Steve Reich), or through the influence of an inveterate experimenter like John Cage. Adams encountered minimalist ideas directly in a performance that he conducted at the San Francisco Conservatory, sometime in the mid-1970s, of a work by Steve Reich. But Adams rather quickly distinguished himself from the other composers known for the "minimalist" approach—particularly Terry Riley, Philip Glass, and Steve Reich—by finding fruitful connections between "minimalism" and older, "maximal," techniques, in a manner that has continued in many recent works.

Adams's music features more rapid changes of activity than was the case in the sometimes hypnotic, seemingly endless repetitions of older minimalist music. *Harmonium* for chorus and orchestra (1981, performed by the Boston Symphony Orchestra in 1991) and *Grand Pianola Music* (1982) moved farther away from the purest minimalism, with considerable dramatic contrast and a pronounced sense of motion and sectional articulation. Adams has become best-known for his two operas, *Nixon in China* and *The Death of Klinghoffer*, both to librettos by Alice Goodman based on relatively recent actual events, both memorably staged by Peter Sellars, and both of which enjoyed singular success.

Adams seems to like alternating works of wildly explosive energy with works of carefully controlled emotion building over long arches to a substantial climax, as in his moving piece for baritone and orchestra, *The Wound-Dresser*. This sets Walt Whitman's description of caring for the dead and dying young men in the Washington field hospitals during the Civil War—a text that cannot help evoking the more recent scourge of AIDS, which saw a generation dying pointlessly. Yet this quiet, profound score came soon after a wildly devil-may-care orchestral work called *Fearful Symmetries* (the two pieces were released on the same recording, as if to point up their striking opposition in mood).

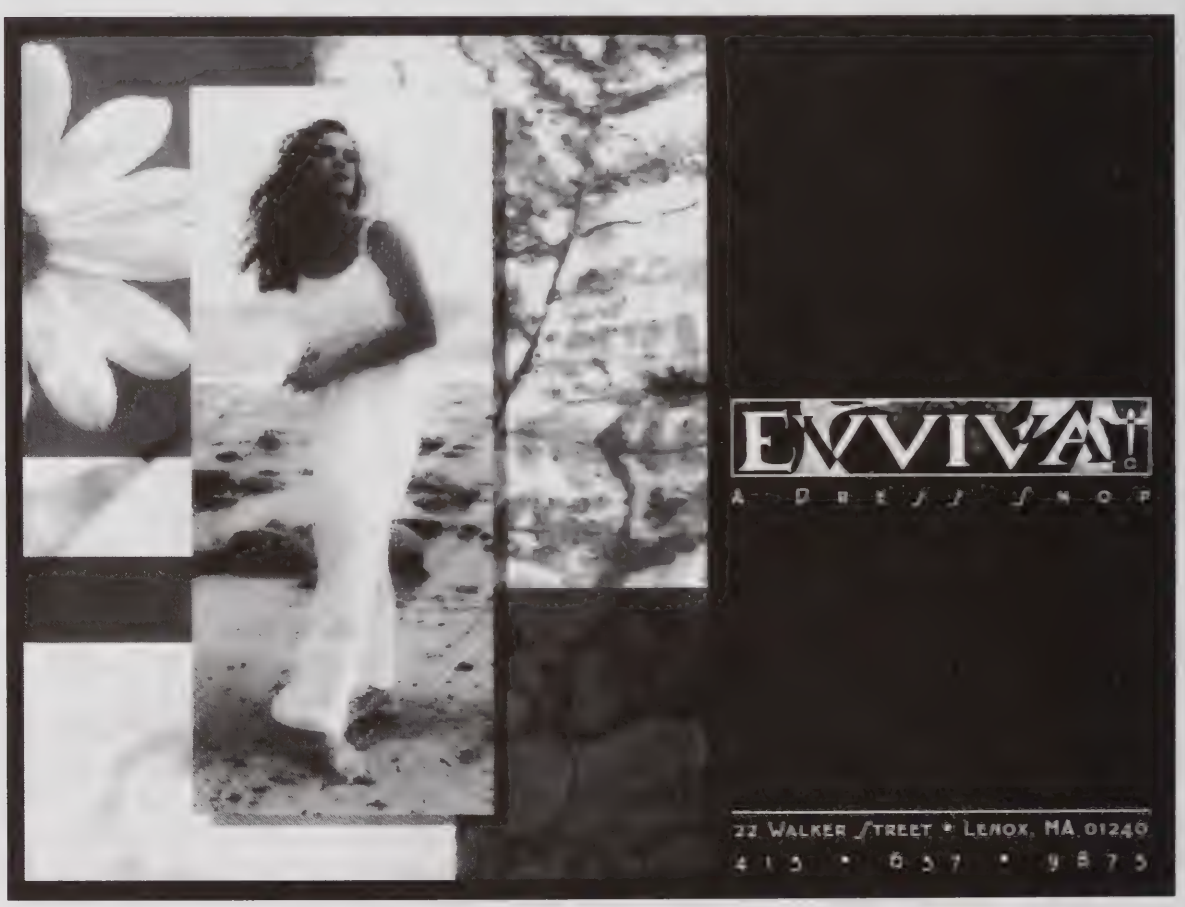
Slonimsky's Earbox is a later score (1996) in the mode of *Fearful Symmetries*. Its engaging title is an homage to a remarkable man, the pianist, composer, conductor, lexicographer, and wit (in several languages) Nicolas Slonimsky, who for a time in the 1920s was an assistant to Serge Koussevitzky at the Boston Symphony Orchestra. Slonimsky reached the ripe old age of 101 years, full of life and always working at some new pro-

ject. One of the most remarkable of his special projects was a 1947 publication that assembled many hundreds of scales and melodic patterns, a resource that many musicians have learned from since. It provides the basic source material for John Adams's piece, as he explains below.

—Steven Ledbetter

Slonimsky's Earbox is a thirteen-minute, virtuoso, high-energy orchestral work, governed by the imaginary "earbox," in reality a bundle of scales and modes, some exotic, some quite common, that control the harmonic and melodic world of the music. Since many of the more potent scales and modes come from Nicolas Slonimsky's famous *Thesaurus of Scales and Melodic Patterns* (written in 1947, the year of my birth), I have named my "earbox" after this remarkable Russian, a musicologist and author of the witty and (for composers) deeply consoling *Lexicon of Musical Invective*, whose company I enjoyed even when he was already a hundred years old and living in Santa Monica, California.

In fact there is nothing radically new about the appearance of such scales and modes in a musical composition that hasn't already been hinted at in the works of Scriabin, Debussy, or the young Stravinsky. It is only the approach—the novelty of having a magic box loaded with a host of protean scales and modes—that allows my imagination to take off in a totally new direction. Slonimsky's symmetrical divisions of the octave and his fanciful language to describe the results ("infra-inter-ultrapolation," etc.) not only provide the springboard for my piece, but also serve to confirm for me the fundamental primacy of tonality in music, a phenomenon whose existence was never really in doubt, but whose outer limits continue to provide the most fruitful areas of invention for composers. (It is not for nothing that such composer/improvisers as John Coltrane, Frank Zappa, and Ornette Coleman have also been deeply influenced by Slonimsky's book.) In my case, coming from the pure modalities of Minimalism, the



journey into more complex harmonic terrain has been accompanied by the earbox, my trusty little *vade mecum* that allows me to survey any piece of musical landscape, small or large, and instantly transform its entire color and emotional affect.

—John Adams

Ludwig van Beethoven
Piano Concerto No. 5 in E-flat, Opus 73, *Emperor*

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna, Austria, on March 26, 1827. He composed the Emperor *Concerto in 1809, but it was not performed in Vienna until early 1812. The first known performance was given in Leipzig on November 28, 1811, by Friedrich Schneider, with Johann Philipp Christian Schulz conducting the Gewandhaus Orchestra. The first American performance was given at the Music Hall in Boston on March 4, 1854, by Robert Heller, with Carl Bergmann conducting the orchestra of the Germania Music Society. Georg Henschel led the first Boston Symphony Orchestra performances of the* Emperor *Concerto in March 1882, during the BSO's first season, with soloist Carl Baermann. Jacob Lateiner was soloist for the BSO's first Tanglewood performance on August 2, 1947, Serge Koussevitzky conducting. Arcadi Volodos was soloist in the most recent Tanglewood performance on August 1, 1997, under Seiji Ozawa's direction. In addition to the solo piano, the score calls for flutes, oboes, clarinets, and bassoons in pairs, two horns, two trumpets, timpani, and strings.*

Beethoven's Fifth Piano Concerto, the last concerto he was to complete (though he did get rather far advanced with one more essay in the genre in 1815, before breaking off work on it for good), was composed in the difficult year of 1809, a year that was much taken up with warfare, siege, and bombardments. Beethoven's apartment happened to be in the line of fire. The composer took refuge in the cellar of his brother's house in the Rauhensteingasse, and he spent a miserable night protecting his sensitive ears from the damage of the concussions by holding a pillow over them. The Imperial family, including especially the emperor's youngest brother, the Archduke Rudolph, who had already become Beethoven's sole composition student and one of his strongest supporters and closest intimates, fled the city. One of the compositions of this period, directly expressing Beethoven's feelings for his young and cultivated patron, was the piano sonata later published as Opus 81a, with the separate movements entitled "Farewell, absence, and return." About this time he also composed the *Harp* Quartet for strings, Opus 74, and completed the grandiose piano concerto published as Opus 73. All three of these works are in the key that apparently possessed Beethoven at the time, E-flat major (the same "heroic" key of his earlier Third Symphony).

The nickname of the concerto, the *Emperor*, takes on an ironic twist in these circumstances, since the emperor to whom it must refer is Napoleon, the man responsible for that miserable night in the cellar and the successive miseries of burnt houses and wounded civilians. But Beethoven never knew anything about the nickname, which is almost never used in German-speaking countries. In fact, the origin of the nickname is still unknown.

Though the piece was successfully performed in Leipzig, Beethoven withheld a Viennese performance for some three years after finishing it, possibly because he hoped that his steadily increasing deafness might abate enough for him to take the solo part. In the end his pupil Carl Czerny played the first Vienna performance, but this time it failed unequivocally. The fault was certainly not in the composition and probably not in the performance; most likely the audience, the "Society of Noble Ladies for Charity," expected something altogether fluffier than this noble, brilliant, lengthy, and demanding new piece.

In many respects the *Emperor* Concerto is a throwback, after the incredibly original

treatment of the relationship between soloist and orchestra to be found in the Fourth Concerto, to the grand virtuoso showpiece with the soloist representing a two-fisted hero who takes on the mighty orchestra against all odds. With elaborate bravura the piano rolls off chords, trills, scales, and arpeggios against three emphatic sustained chords in the orchestra, thus establishing the soloist's independence before he relapses into nearly a hundred measures of silence, while the orchestra sets out the two principal themes in an enormous orchestral ritornello. The first of these, a malleable idea that gives rise to most of the developmental motives of the score, yields after a brief transition to a new theme, first heard in the minor with staccato strings, a hesitant *pianissimo* march. But soon it shifts to major, and the horns, imbuing it with rare warmth, take over the melody in a legato form. Motives from the first theme build to a martial peroration before the soloist enters with a chromatic scale to take over the narrative. Once the principal material has been briefly stated by the soloist, Beethoven at last gets on with the business of moving decisively away from the home key for a decorated version of the second theme in the unexpected key of B minor moving to B major (written as C-flat) before side-slipping suddenly to the "normal" second key, B-flat. From here on the development and recapitulation are built largely from the motives that grow out of the first theme, laid forth on the grandest scale with great nobility. The soloist throughout asserts his prerogative to mark the framework of the movement, bringing in the development (and later the coda) with a chromatic scale and the recapitulation with the same bravura gestures that opened the movement.

Just before the end of this enormous movement—it is longer than the other two put together—Beethoven introduces an entirely new wrinkle at the chord that was the traditional signal for the soloist to go flying off in improvisatory fireworks, however inappropriate they might be to the piece as a whole. Beethoven forestalls the insertion of a cadenza by writing his own, a procedure so unusual that he added a footnote to the score: "*Non si fa una Cadenza, ma s'attacca subito il seguente*" ("Don't play a cadenza, but attack the following immediately"). What follows is a short but well-considered working out of the principal idea with the orchestra joining in before long in the warm horn melody.

The slow movement appears in the seemingly distant key of B, which was the very first foreign key to be visited in the opening movement. Now it serves to provide a short but atmospheric Adagio with elements of variation form. The rippling piano solo dies away onto a unison B, with a mysterious sense of anticipation, heightened by a semitone drop to B-flat, the dominant of the home key. The piano begins to intimate new ideas, still in the Adagio tempo, when suddenly it takes off on a brilliant rondo

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theme, in which the bravura piano part once again takes the lead. The wondrously inventive development section presents the rondo theme three times, in three different keys (descending by a major third each time from C to A-flat to E); each time the piano runs off into different kinds of brilliant display. The coda features a quiet dialogue between solo pianist and timpani which is on the verge of halting in silence when the final brilliant explosion brings the concerto to an end.

—S. L.

Jean Sibelius
Symphony No. 5 in E-flat, Opus 82

Jean (Johan) Julius Christian Sibelius was born at Hämeenlinna (Tavastehus in Swedish), Finland, on December 8, 1865, and died at Järvenpää, near Helsingfors (Helsinki), on September 20, 1957. He took the gallicized form of his first name in emulation of an uncle. Sibelius composed the first version of his Fifth Symphony late in 1914, introducing it on his fiftieth birthday, December 8, 1915, at Helsingfors. He conducted a revised version of the symphony a year later, also at Helsingfors, on December 14, 1916. Still dissatisfied with the work, he withdrew it for the second time, leading the premiere of the final version only on November 24, 1919 (see below). Leopold Stokowski and the Philadelphia Orchestra gave the first American performance on October 21, 1921. Pierre Monteux led the first Boston Symphony performances in April 1922. Serge Koussevitzky led the BSO's first Tanglewood performance on August 5, 1938. Leonard Bernstein led the most recent performance here, on August 15, 1987. The Sibelius Fifth is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, three trumpets, three trombones, timpani, and strings.

Sibelius celebrated his fiftieth birthday on December 8, 1915, with the first performance of his Fifth Symphony. In the spring of 1889, having given up the study of law and then in his last days as a student at the Conservatory, he had already been hailed by the influential Finnish critic Karl Flodin as "foremost amongst those who have been entrusted with bearing the banner of Finnish music." On April 28, 1892, the first performance of the twenty-six-year-old composer's eighty-minute-long symphonic poem *Kullervo* for soloists, male chorus, and orchestra proved something of a national event. Soon after this came the symphonic poem *En Saga*, written for Robert Kajanus, conductor of the Finnish National Orchestra, and, shortly after, the music of the *Karelia* Suite, written for an historical pageant at the University of Helsingfors.

Kajanus (1856-1933) was a champion of Finnish music and of his friend Sibelius in particular. Founder of the first permanent orchestra in Helsinki, and also one of Finland's most important composers, Kajanus afforded Sibelius many opportunities to conduct, including the Finnish orchestra's first European tour in 1900. In the years following, Sibelius was invited regularly to conduct on the continent and in England. The First Symphony was completed in 1899, *Finlandia* in 1900; the Violin Concerto—the spelling-out of Sibelius's never-realized hopes of becoming a concert virtuoso—was composed 1903 and revised 1905. In 1904 Sibelius bought the land at Järvenpää, about twenty miles from Helsinki, where he built the villa in which he would live the rest of his life; the villa was called "Ainola" after his wife Aino, whom he had married in June 1892. The Third and Fourth symphonies were composed in 1907 and 1911, respectively. During these years, Sibelius's life was shadowed by the threat of cancer: he underwent fourteen major operations before a tumor was finally located and removed from his throat, and his doctor ordered him to give up the wine and cigars he loved so much.

Professionally Sibelius was secure, with international recognition constantly growing and even reaching across the ocean: he received an honorary doctorate from Yale University in 1914, the same year of his only visit to America, and he conducted his newly composed tone poem, *The Oceanides*, in Norfolk, Connecticut. He was offered

the directorship of the Eastman School of Music after the war, but he never returned to America, despite his popularity there.* At the same time, however, his financial situation was and would for a while longer remain precarious, even with the establishment already in 1897 of the state pension for life which was meant to free him from teaching and from churning out, simply to pay the bills, small-scale compositions which he resented as distractions from his concentration on larger works (though, with the outbreak of war, work on these smaller pieces also helped him turn his mind from the turmoil of current events). In any event, Sibelius's fiftieth birthday found him, in Harold Johnson's words, "unchallenged as his country's greatest composer." The date was celebrated as a national holiday, and he was lauded as "one of the richest spirits that were ever born in this country and the greatest creative power now living among us."

In addition to the Fifth Symphony, the gala concert included *The Oceanides* and the two Serenades for violin and orchestra, Opus 69, with Richard Burgin as soloist; the program was repeated three times for the general public. With royalty income from his German printer suspended due to the war, Sibelius was pressed to finish the symphony: "My relations with Breitkopf & Härtel are finished, and I have now composed minor pieces (about forty!) for Nordic publishers. This has disturbed my work on the new piece for the 8th of December. I hope that I will be able to finish it in time." He made last-minute changes during the final rehearsal. Though the public responded favorably to the new symphony, Sibelius was dissatisfied and withdrew it, introducing a second, much-revised version a year later, on December 14, 1916. Still dissatisfied with what he had hoped would be its "definitive form," he withdrew it yet again. At this point the composition of the Fifth Symphony becomes intertwined with that of the Sixth and Seventh symphonies, Sibelius observing in a letter of May 20, 1918, that "it looks as if I may come out with all three symphonies at the same time." Actually, the Sixth appeared in 1923, the Seventh a year later; but the composer continues:

> The Fifth Symphony in a new form—practically composed anew—I work at it daily. Movement I entirely new, movement II reminiscent of the old, movement III reminiscent of the end of the first movement of the old. Movement IV the old motifs, but stronger in revision. The whole, if I may say so, a vital climax to the end. Triumphal.

In its three-movement form (the stages leading up to the final version are not clearly documented), the symphony had to wait for its premiere until after the brutal civil

*It was aboard the S.S. President Grant on his return voyage from America that Sibelius learned of the Archduke Francis Ferdinand's assassination at Sarajevo.



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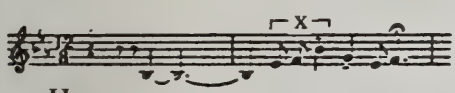
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war which kept Finland from political stability until the spring of 1919.* It was given on November 24, 1919, and Sibelius must finally have been deeply satisfied, especially if he recalled the words he had entered into his notebook five years earlier, in late September 1914: "In a deep dell again. But I already begin to see dimly the mountain that I shall certainly ascend...God opens his door for a moment and His orchestra plays the Fifth Symphony."

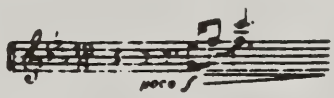
The symphony begins with music bearing out Cecil Gray's report, following an interview with the composer, that for Sibelius

> orchestration as a thing in itself does not exist; the idea that a musical thought might occur to him in the abstract for which he had then to seek a suitable orchestration, or, conversely, that he might conceive a colour-scheme and then seek for musical material in which to embody it—both are alike unthinkable to him in connexion with his own work. In other words, the melodic, harmonic, and rhythmic material of his composition is intimately bound up, from the very outset, with the instrumental medium employed.

So, at the beginning of the Sibelius Fifth, the ear recognizes the various contributions to the orchestral texture without at first consciously thinking to isolate the individual sounds. Events proceed naturally and logically, as always with Sibelius, each instrument adding to the total effect: over the tonic-chord backdrop of drumroll and two horns, a melody emerges in the other two horns, followed by an echo in flutes, oboes, and clarinets against the added background color of bassoons. The melody, its rhythmically-charged echo, and its various extensions provide the movement's principal materials:

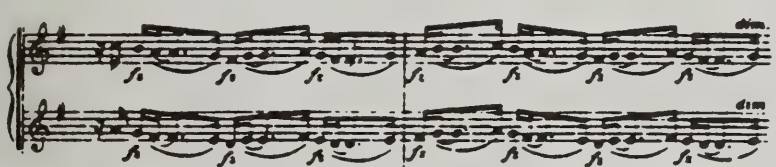


Horns



Woodwind "echo"

The strings remain silent for the first few pages, woodwind undulations and further drumrolls building expectation to prepare their first entrance. The atmosphere becomes increasingly ionized once the strings have entered, and they join with the winds in another rhythmically-activated idea:



Violins, flutes, oboes, clarinets

The music expands into and through a varied statement of the opening materials, after which the texture thins out for a mysterious, fugue-like string passage. Over this, a solo bassoon, sounding "*lugubre*" and "*patetico*," paves the way for a development-like section with a climax of its own, but which then turns into something rather unexpect-

*Sibelius was sympathetic to the Whites, the German-supported right-wing Civil Guard; he even provided the music—printed on his birthday in 1918, though not bearing his name—to the *Jaeger* March, the Jaegers being a Prussian battalion made up largely of young Finns who had gone to Germany between 1914 and 1916. Of the Russian-supported leftist Reds, Sibelius commented, "I must be especially hateful to them as a composer of patriotic music."

Indeed, the Sibelius family was so jeopardized by the presence of Russian soldiers in the vicinity of Järvenpää that, with the help of the composer's brother Christian, then a senior psychiatrist at a mental hospital near Helsingfors and who had the entire family diagnosed as borderline psychotic, and with a special pass somehow bearing the necessary signature of a Red commandant, they were moved with Kajanus's assistance to the Lapinlahti (Lappviken) Central Asylum where Christian was on the staff. Sibelius lost forty pounds in the ensuing weeks as a result of wartime rationing. This was in February 1918.

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ed: an Allegro moderato whose dancelike character stands in sharp contrast to what has gone before, even though its thematic materials are clearly derived from what we have already heard.

In the original form, in its revised version of 1916, and even as late as May 1918, the date of the composer's letter quoted earlier, this symphony had four separate movements. Robert Layton writes that there was a short break indicated between the first two movements of the original score but that in the 1916 version they were played without pause. It is unclear just when Sibelius decided to combine the original two movements into the single movement we know today, but what happens in the music now is that a scherzo-like dance movement short-circuits the sonata-form scheme one might have expected and moves through several faster tempos to a final climax serving as recapitulation for the whole. In other words, Sibelius has taken his original two movements and reworked them, presumably with considerable alteration to the material of the first ("Movement I entirely new..."), into a single structure whose thematic content is now organically related.

Of the Andante, Tovey writes that this "little middle movement...produces the effect of a primitive set of variations...But it produces this effect in a paradoxical way, inasmuch as it is not a theme preserving its identity...through variations, but a rhythm ...built up into a number of by no means identical tunes." The movement starts as a simple idyll, the strings' material initially changing character from subdued to animated over long-held notes in the woodwinds. A lively middle section (Poco a poco stretto) is filled with ominous undercurrents. One point worth making is that the writing for violins in this movement argues for the pre-World War II seating arrangement with first and second violins separated out to the conductor's left and right, respectively.

The finale begins with a rush of violins and violas to which woodwinds soon add their chatter; once this subsides, a bell-like tolling figure emerges in the horns (or, to quote Donald Francis Tovey one last time: "The bustling introduction...provides a



rushing wind, through which Thor can enjoy swinging his hammer."). As the movement proceeds, these materials are shared by the other members of the orchestra. Following the Misterioso repetition of the agitated opening material, the tolling figure now heard in *tremolo* violas and cellos, a woodwind phrase from very near the beginning blossoms into the most overtly emotional material of the entire score. Trumpets take up the tolling motif. The texture thickens, filled with dissonance and accents placed at odds with each other. The final resolution—four chords and two unisons introduced after a sudden silence—is startling in its simplicity and spareness: "triumphal," perhaps, but at the same time demanding an acceptance of forces not always within our control.

—Marc Mandel

ARTISTS

Richard Westerfield



American conductor Richard Westerfield was named associate conductor of the Boston Symphony Orchestra by Seiji Ozawa for the 1997-98 season, following two seasons as the BSO's assistant conductor—the first time the BSO has granted the title associate conductor since Michael Tilson Thomas held it in the early 1970s. Mr. Westerfield made his subscription series debut with the BSO in January 1997, his Tanglewood debut in August 1997, and his most recent subscription appearances in October that same year. Mr. Westerfield was recently named music director of the Alabama Symphony, where he will assume his full duties in the season 1999-2000. This fall he begins his fourth and final season as music director of the Harrisburg Symphony Orchestra in Pennsylvania, continuing as music advisor to that orchestra through the following season. In the short time since his dramatic New York Philharmonic debut in 1993, he has established a growing reputation. Mr. Westerfield has been invited by Valery Gergiev to conduct St. Petersburg's Kirov Opera in performances of Berlioz's *Benvenuto Cellini* in April 1999. Besides his concerts with the Boston Symphony, past engagements have included acclaimed subscription concerts with the New York Philharmonic as well as appearances with the Indianapolis, Grand Rapids, Pacific, Kansas City, Phoenix, and Tucson symphonies, the Buffalo Philharmonic, Chicago's Grant Park Festival Orchestra, the Oregon Bach Festival, and Canada's National Arts Centre Orchestra and Kitchener-Waterloo Symphony. In recent seasons he has also led the Pittsburgh Symphony, the Baltimore Symphony, the Minnesota Orchestra, and the Orchestra of St. Luke's, among others. Abroad he has conducted the Aukland Philharmonia, the Melbourne and Singapore symphonies, Japan's Osaka Century and Hiroshima symphonies, the Bucharest, Cluj, and Moldova philharmonic orchestras, Finland's Koupio and Oulu symphonies, and the Mexico City Camerata Nacional. He has also led members of the Vienna Philharmonic as a second conductor to Seiji Ozawa and recently made his recording debut, at the composer's invitation, leading music of André Previn with the Orchestra of St. Luke's. During his time with the Boston Symphony, he has also collaborated frequently with the Boston Symphony Chamber Players. Mr. Westerfield came to national attention in 1993 with a critically acclaimed subscription series debut with the New York Philharmonic as a last-minute substitute for an ailing Erich Leinsdorf, conducting Strauss's *Ein Heldenleben* from memory on a day's notice. He has since conducted the Philharmonic in a highly successful series of summer concerts and, at Kurt Masur's invitation, subscription concerts this past November.

Horacio Gutiérrez



Since his professional debut in 1970 with Zubin Mehta and the Los Angeles Philharmonic, pianist Horacio Gutiérrez has appeared regularly with the world's greatest orchestras and on its major recital series. Mr. Gutiérrez's schedule for 1996-97 was highlighted by recitals in Berlin and San Francisco, and by appearances with the Baltimore Symphony, the Dallas Symphony, the Orchestre Philharmonique de Radio France, the London Symphony Orchestra, Japan's NHK Symphony, and the Orchestra of St. Luke's at Carnegie Hall. Last summer brought a return to New York's Mostly Mozart Festival and a concert with the Philadelphia Orchestra at the Saratoga Performing Arts Center. In recent seasons Mr. Gutiérrez has performed with the symphony orchestras of Boston, Cleveland, Philadelphia, Minnesota, Houston, Pittsburgh, Montreal, and San Francisco, as well as the NHK Symphony of Japan. During the 1995-96 season he was presented on the major recital series of several North American cities, including New York, Chicago, and Boston. In recent seasons he has given recitals at Amsterdam's Concertgebouw, Germany's Schleswig-Holstein Festival, and New York's Carnegie Hall, as well as in Los Angeles, Cleveland, Princeton, and St. Louis. He recently toured Japan with the National Symphony Orchestra under the direction of Mstislav Rostropovich and appeared with the Bavarian Radio Orchestra under the direction of Lorin Maazel in performances of the two Brahms piano concertos. A favorite of New York concertgoers, Mr. Gutiérrez is a frequent soloist at Lincoln Center's Mostly Mozart Festival and has appeared on its season-opening "Live From Lincoln Center" telecast. He has also performed numerous times at Avery Fisher Hall and Carnegie Hall, in recital and with orchestra. Of special importance was his performance at New York's 92nd Street Y of William Schuman's Piano Concerto in honor of the composer's seventy-fifth birthday. During the 1991-92 season he performed André Previn's Piano Concerto with Mr. Previn and the Pittsburgh Symphony, also appearing with that orchestra under Lorin Maazel's direction at Avery Fisher Hall. As a chamber musician he has played with the Guarneri, Tokyo, and Cleveland quartets. In 1982 he received the prestigious Avery Fisher Prize. Mr. Gutiérrez's most recent Telarc recording is a Grammy-nominated disc of Rachmaninoff's Second and Third piano concertos with Lorin Maazel and the Pittsburgh Symphony. Also available on that label are the two Brahms concertos with André Previn and the Royal Philharmonic Orchestra, Tchaikovsky's Piano Concerto No. 1 and Rachmaninoff's Rhapsody on a Theme of Paganini with David Zinman and the Baltimore Symphony, and Prokofiev's Second and Third piano concertos with Neeme Järvi and the Royal Concertgebouw Orchestra. Mr. Gutiérrez's television performances in Great Britain, the United States, and France have been widely acclaimed; he won an Emmy Award for his fourth appearance with the Chamber Music Society of Lincoln Center. He has also been welcomed by Johnny Carson on "The Tonight Show." A great film and theater fan, he has performed in recital with Irene Worth and Mariette Hartley. Born in Havana, Cuba, Horacio Gutiérrez appeared at the age of eleven as guest soloist with the Havana Symphony. A graduate of the Juilliard School, he became an American citizen in 1967. Mr. Gutiérrez has appeared frequently wih the Boston Symphony Orchestra in Symphony Hall and at Tanglewood since his BSO debut in November 1971, most recently at Tanglewood in August 1997.

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Bernard Haitink, Principal Guest Conductor

Sunday, August 16, at 2:30

HANS GRAF conducting

MOZART — Symphony No. 38 in D, K.504, *Prague*
Adagio—Allegro
Andante
Finale: Presto

MOZART — Aria, "Il tenero momento," from *Lucio Silla*
SUSAN GRAHAM, mezzo-soprano
Text and translation are on page 45.

CHOPIN — Variations in B-flat on "Là ci darem la mano" from Mozart's *Don Giovanni*, Opus 2, for piano and orchestra
GARRICK OHLSSON

INTERMISSION

MOZART — Scena, "Ch'io mi scordi di te," with Rondo, "Non temer, amato bene," for soprano, with piano obbligato, K.505
Ms. GRAHAM
Mr. OHLSSON
Text and translation are on page 49.

STRAUSS — *Don Juan*, Tone poem after Lenau, Opus 20

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NOTES

Wolfgang Amadè Mozart
Symphony No. 38 in D, K.504, *Prague*

Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. Mozart completed the Prague *Symphony on December 6, 1786, and conducted its first performance on January 19, 1787, in Prague. Carl Lenschow led the Germania Musical Society in the first American performance at Carroll Hall, Baltimore, on February 2, 1850. Georg Henschel led the first Boston Symphony performance of the* Prague *Symphony in January 1882. Charles Munch led the first Tanglewood performance on July 22, 1951. James Conlon led the BSO's most recent Tanglewood performance on July 21, 1996. The* Prague *Symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.*

It was in 1781 that Mozart made his permanent move from Salzburg to Vienna; 1787 was the date of the first of his four journeys to Prague, the year of the C major and G minor viola quintets, of the A minor Rondo for piano and *Eine kleine Nachtmusik*, of the A major violin sonata, K.526, and of *Don Giovanni*, the year also of the deaths of his father and of the pet starling who could whistle the theme of the finale of the piano concerto in G. Between the two years we have the phenomenal rise of Mozart's reputation in Vienna and the start of its decline. He married Constanze Weber, with whose older sister Aloysia he had once been very much in love, and three children were born, of whom one survived infancy. And he wrote in those few years *The Abduction from the Seraglio*, the six quartets dedicated to Haydn, most of his great piano concertos, the *Haffner* and *Linz* symphonies, a quartet and a quintet with piano, the large fragment of the C minor Mass, and *Figaro*. Among other things.



As Vienna began to lose interest, Prague adopted him. *Le nozze di Figaro* was first given there on December 10, 1786, seven months after its premiere in Vienna, and so great was its triumph that the Prague musical community invited Mozart to attend and conduct some of its performances as well as give some concerts. He arrived on January 11, 1787, in the company of his wife and sister-in-law, amazed and touched by the universal *Figaro* madness, everyone, as he reported, "writing about it, talking about it, humming, whistling it, and dancing it." For Prague Mozart played his newest piano concerto, the magnificent C major, K.503, and at a Grand Musical Academy on January 19, he gave them his newest symphony. As an encore, he improvised at the piano one dozen variations on "*Non più andrai*" from *Figaro*—this after half an hour's free extemporization at the keyboard! When he returned to Vienna in February, it was with a commission for a new opera especially for Prague: the contract was met with *Don Giovanni*, first staged in Prague that October.

"My orchestra is in Prague," wrote Mozart to the musicians who had invited him, "and my Prague people understand me." When the news of his death reached them, they prepared in five days a chorus of 120 voices to sing a Requiem, all the bells in the city were set to ringing, and people stood by hundreds in the bitter December cold because the cathedral could not accommodate them all. Reporting on an all-Mozart concert three years after the composer's death, a newspaper wrote that it was "easy to imagine how full the hall was if one knows Prague's artistic sense and its love for Mozart...This evening was fittingly and admirably devoted to an act of homage to merit and genius; it was a rewarding feast for sensitive hearts and a small tribute to the unspeakable delight that Mozart's divine tones often drew from us...It is as though Mozart had composed especially for Bohemia; nowhere was his music better understood and executed than in Prague, and even in the country districts it is universally popular."

The *Prague* is one of three Mozart symphonies to begin with a slow introduction, being anticipated in this by the *Linz* Symphony of 1783 and followed by the E-flat symphony, No. 39, of 1788.* Mozart begins here with gestures of utmost formality, but it becomes evident at once that these are a point of reference against which to project what turns into an astonishing series of diversions and extensions. The music goes on and on, eschewing repose, and when we think that a firm cadence is inevitable—and we are now about to enter the sixteenth measure of a very slow tempo—Mozart stops our breath by his dramatic turn into minor. This D minor, with drums and pungently flavorful low trumpets, harks back to the piano concerto in that key, K.466, and ahead to *Don Giovanni*. Having reached that harmony of foreboding, Mozart writes first a powerful rising sequence and then music of gradual, tensely anticipatory subsidence. Our attention thus captured, the Allegro can begin in quiet, subtly off-center harmonically, and against an accompaniment of taut syncopations. It is a beginning that strikingly sets off the festive trumpet-and-drum music to come. When a new theme arrives, it is one of ideally Mozartian grace and freshness. Yet neither the drama of the Adagio nor the urgent elegance of the Allegro prepares us for the coming together of learning and fire that produces the densely polyphonic, irresistibly energetic development. (It is, incidentally, one of the few passages for which Mozart made elaborate sketches.) The extraordinary spirit of these pages enters the recapitulation and the blazing coda.

If we pay but casual attention to how the Andante begins, we could take it to be simply another instance of Mozartian grace. Attend, however, to the specific coloration with which Mozart has here invested the familiar gestures—listen, that is, to the effect produced by the gently unyielding bass and to the poignant chromatic embellishment when the first phrase is repeated—and you learn that nothing is going to be ordinary. Strange shadows on the harmonies, the quiet force behind the contrapuntal imitations, the sighs in the closing melody, all these contribute to what caused Mozart's biographer, Alfred Einstein, to exclaim, "What a deepening of the concept of Andante

*The work that is misleadingly listed as Mozart's Symphony No. 37, K.444, is actually a slow introduction by Mozart for a symphony by Michael Haydn.

is here!" Here, too, there is no minuet; rather, Mozart moves straight into one of his most miraculous finales, a movement that combines strength without heaviness, crackling energy of rhythm, a challenge to the most virtuosic of orchestras, and, as always, grace. We think of Mozart's last three symphonies as a special group. If, however, we think not of chronology, but of quality, then surely attainment of miracle in the genre is reached first, and no less, in the *Prague.*

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony and the New York Philharmonic, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. Oxford University Press has published a compilation of his program notes (including many written for the Boston Symphony) entitled *The Symphony–A Listener's Guide.* A second volume, devoted to the concerto, is due for publication this fall.

Wolfgang Amadè Mozart
"Il tenero momento," from Act I of *Lucio Silla,* K.135

Mozart was contracted to compose the three-act "dramma per musica" entitled Lucio Silla *for Milan on March 4, 1771; the work was produced December 26, 1772. The aria "Il tenero momento" ("The tender moment") is sung by Cecilio—a soprano castrato role—at the close of the opera's opening scene. In the original production the singer was Venanzio Ruzzini. This is the first performance by the Boston Symphony Orchestra. The score calls for strings and continuo in the recitative and adds pairs of oboes and horns for the aria.*

At the age of fifteen, Mozart received a commission for a large-scale opera to be performed at the Royal Ducal Theater in Milan, one of Italy's major musical centers. He was given the unusually long lead time (for that period) of a year and three-quarters, but perhaps that was only because the new opera for 1771 had already been booked when the genius of this young man from Salzburg thrust itself on the attention of the Milanese. The contract stipulated that he should deliver the recitatives by October 1772 and that he himself should arrive in Milan by November to supervise the performance. As was typical of the time, the composer rarely wrote the arias—certainly not the most important ones—until he had heard the singers who were to perform the work, because it was his responsibility to make the music fit both the dramatic situation and the particular strengths of the singer's voice—just as a tailor cuts a suit to emphasize the favorable aspects and conceal the less favorable aspects of a customer's anatomy. So it is most likely that he did not compose "Il tenero momento" until after having met the star of the opera, the castrato Rauzzini, who did not arrive in Milan until November 21. (It was Rauzzini for whom Mozart later composed his famous and much-loved *Exsultate, jubilate.*)

Already at fifteen, Mozart could surpass most operatic composers of the day in psychological acuity and musical interest. For *Lucio Silla,* which tells a fictitious story set in the time of the Roman dictator Lucius Sulla, he wrote far more elaborate recitatives (often *obbligato,* with interesting orchestral accompaniments) than the Italians were used to. And he cleverly began the opera with the kinds of lengthy arias he knew they liked, but gradually, over the course of the work, abandoned the conventional aria structures for the more flexible kind of approach that he had already learned from Gluck's *Alceste.* The audience followed him in this development, and the premiere was a sensational success, despite the fact that the performance of an already long opera was delayed by two hours because the Archduke Ferdinand was busy writing letters—and, of course, the performance could not begin until he arrived. The work received twenty-five more performances—with many of the same audience members returning again and again.

At the beginning of the opera, the exiled Roman senator Cecilius has secretly re-

turned to Rome, where he has learned that the usurper Lucius Sulla is about to marry the woman to whom Cecilius was betrothed. He is waiting in a grove of trees, hoping to see her when she goes to mourn her deceased father. The accompanied recitative opens with a rustling figure in the strings (to limn the sylvan setting) and proceeds to echo, within just a few short phrases, Cecilius' expressions of hope and impatience and finally his despair. The aria that follows is cast on a large scale, with an elaborate orchestral ritornello that supplies a half-dozen different musical gestures to be mined during the course of the aria for emotional underpinning. Rauzzini clearly had superb command of large shifts of vocal register, because Mozart does not hesitate to write leaps of more than an octave; and his coloratura technique got a workout, too. Without question, this is the kind of aria that a virtuoso singer of the day would particularly desire for his first number in the opera—one that shows off just about every element of vocal and expressive technique.

—Steven Ledbetter

MOZART, Il tenero momento" from *Lucio Silla*, K.135

RECITATIVO	
Dunque sperar poss'io	Then can I hope
di pascer gl'occhi miei	to feast my eyes
nel dolce idolo mio?	on my sweet idol?
ANDANTE	
Già mi figuro	Already I imagine
la sua sorpresa, il suo piacer.	her surprise, her pleasure.
ALLEGRO	
Già sento suonarmi intorno	Already I feel sounding all around
i nomi di mio sposo, mia vita.	the names "my spouse," "my life"!
ANDANTINO	
Il cor nel seno	The heart in my breast
col palpitar mi parla	speaks to me with its beating,
de' teneri trasporti	of tender transports,
e mi predice…	and it foretells…
ALLEGRO	
oh Ciel! sol fra me stesso	Oh, heaven! Only for myself
qui di gioia deliro,	do I stand raving here with joy,
e non m'affretto la sposa ad abbracciar?	yet don't rush to embrace my bride?
Ah forse adesso	Ah, perhaps now,
sul morir mio delusa	deluded in thinking me dead,
priva d'ogni speranza,	deprived of all hope
e di consiglio	or counsel,
ADAGIO	
lagrime di dolor versa dal cielo.	she pours forth tears of grief to heaven.
ARIA (Allegro aperto)	
Il tenero momento,	My heart already depicts
premio di tanto amore,	the tender moment,
già mi dipinge il core	reward of so much love,
fra i dolci suoi pensier.	among its sweet thoughts.
E qual sarà il contento,	And what shall be the contentment
ch'al fianco suo m'aspetta,	that awaits me at her side
se tanto ora m'alletta	if now even the very idea of it
l'idea del mio piacer?	offers me so much pleasure?
Il tenero momento, *ecc.*	My heart already depicts, *etc.*

Frédéric Chopin
Variations in B-flat, Opus 2, on "Là ci darem la mano"
from Mozart's *Don Giovanni*

Fryderyk Franciszek Chopin—or, as he called himself during his many years in France, Frédéric Chopin—was born in Zelazowa Wola, near Warsaw, probably on March 1, 1810, and died in Paris on October 17, 1849. He composed his variations on the duet "Là ci darem la mano," from Act I of Mozart's Don Giovanni, *during his summer vacation in 1827, and was himself the soloist in the first performance, which took place in Vienna on August 11, 1829. This is the first performance by the Boston Symphony Orchestra. Besides the solo instrument, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, timpani, and strings.*

No composer has suffered more absurdities at the hand of would-be biographers than Frédéric Chopin. It is next to impossible to find a book about his life that is not a farrago of romanticized stories of love affairs leading to musical "inspiration." The legends of his life are still rife, and only with the greatest difficulty can truth be separated from fiction. Yet both as an individual and as a composer, Chopin was fastidious and refined, a careful craftsman, with a horror of anything sloppy or uncontrolled. He once told the painter Delacroix that logic in music "is reason itself, adorned by genius, but following a course determined and restrained by superior laws." Scarcely the words of a man who composes by waiting to be seized by "inspiration"! Actually, Chopin's favorite composer was Mozart, and his own music, though far different in harmonic language, owes much to his study of the effects of formal balance and structural logic in the music of that master.

It is an old tradition that young composers should begin their careers by creating variations on pre-existent melodies, and many of the greatest composer-teachers (Mozart himself, for one) often adopted that approach, because it gave the student practice in finding various ways of treating the material without having first to invent it. In other words, the budding composer could concentrate, first of all, on the elements of a technique that would be necessary at some point in almost any composition he or she would write in the future. Many such pieces, of course, never leave the pages of a student's notebook; but often enough, a composer's earliest acknowledged works—and some very fine ones at that—take the form of sets of variations.

Chopin certainly wrote this set of variations, for piano and orchestra, with an eye to having something that he might perform, thus attracting attention to himself both as composer and pianist at a single stroke. He chose for his theme the seduction duet

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sung by Don Giovanni and Zerlina in Act I of Mozart's opera. In later years—and especially with Liszt's remarkable *Réminiscences de Don Juan* of 1841—the duet took on a strong romantic cast, even something almost demonic as the lecherous Don pursues the innocent young girl. But Chopin was primarily concerned to show what effects he could conjure up to decorate a good tune. A fairly extensive orchestral introduction projects a rather serious mood, but the entrance of the piano turns it to delicate embroidery. A short orchestral ritornello will return later in the piece. The ensuing five variations are by turns *Brillante* (triplet figures under a right-hand melody); *Veloce* ("Rapidly, but," adds the tempo marking, "accurately"), a study in rapid thirty-second notes, with the orchestra reduced to a simple harmonic accompaniment; *Sempre sostenuto*, for the piano alone, until the orchestra brings back the ritornello; *Con bravura*, with dramatic staccato jumps for both hands in the piano part. The ritornello returns but leads to the minor mode for the last of the formal variations, *Adagio*, which begins with an introduction of high rhetoric leading to an early demonstration of the composer's nationalism, one variation marked *alla polacca* ("in the Polish style").

As was probably intended from the start, Chopin was the soloist in the first performance, in Vienna, on August 11, 1829. The following year the score was published, also in Vienna, making it the first work of Chopin's to be published outside of Poland, and it led to his immediate and widespread renown, when a young pianist and critic named Robert Schumann reviewed the new publication with the words, "Hats off, gentleman, a genius!"

—S.L.

Wolfgang Amadè Mozart

Scena, "Ch'io mi scordi di te," with Rondo, "Non temer, amato bene," for soprano, with piano obbligato, K.505

The manuscript of this "Scena con Rondo" bears the date December 26, 1786. The composer's own handwritten catalogue of his works bears the date December 27 and the comment that it was composed "for Mlle. Storace and myself," the lady in question being Nancy Storace, the charming twenty-one-year-old prima donna who had been Mozart's first Susanna in "Le nozze di Figaro." Though the date is unknown, the first performance certainly took place at some small, private gathering with a chamber-sized ensemble, with the dedicatee and composer as featured soloists, but the soprano sang it also as her farewell to the Viennese public before leaving Vienna to return to England in the early spring of 1787. The first Boston Symphony performance took place at Tanglewood in July 1964, with soprano Helen Boatwright and pianist Malcolm Frager under the direction of Erich Leinsdorf. Mezzo-soprano Frederica von Stade was featured in the most recent Tanglewood performance on July 6, 1996, with André Previn as both conductor and pianist. In addition to the voice and the piano, the score calls for two clarinets, two bassoons, two horns, and strings (Mozart's manuscript specifies two violins, two violas, and bass—by which he means both cello and double bass).

It would be difficult not to fall in love with Susanna. Figaro's bride is a Mozartean creation so completely rounded, so fully achieved—self-sufficient and intelligent, simple yet possessed of a quick wit, maliciously catty when vexed, serious when necessary and playful whenever possible, warm, loving, and loyal—that as she wends her way through the plot twists of that crazy day comprising *The Marriage of Figaro*, she wins over not only the young Cherubino and the rakish Count Almaviva, but also scores of males in the audience. For so brilliantly does Mozart characterize this truly lovable figure in his music that we must, perforce, love her, no matter who is singing the role, so long as the performance is anything more than barely adequate. There are many reports of the abundant charm possessed by Nancy Storace, who first sang the role of Susanna at the opera's premiere, and Alfred Einstein maintains that Mozart was in love with her—though, since we possess no details whatever of their personal relation-

ship, it remains a moot point whether the composer was in love with the actual woman or his own operatic creation whom she personified. In any case, his warmth of feeling issued forth in one of the most ravishing musical love letters ever composed.

Ann (Nancy) Storace was a young soprano, born in London of an Irish mother and an Italian father. She studied voice in Italy, where she had made her debut on the stage while still in her teens. In 1783, still just eighteen, she joined the Italian Opera in Vienna. Her brother Stephen was a composition student of Mozart's (and later a popular composer of comic operas in England), and both the Storaces became close friends of the composer. Nancy was only nineteen when she earned her niche in the history of music as Mozart's first Susanna. As a performer she made her greatest mark in comic opera, where her acting and theatrical temperament carried her to heights of considerable popularity. From the purely vocal point of view, her art was not regarded as attaining the highest levels of refinement; according to Burney her voice had "a certain crack and roughness" when she attempted serious roles in which sheer vocal quality was the prime element. She did not put on great displays of fioritura, but rather sang in a style filled with warmth and tenderness. All agreed with Burney, though, that she was "a lively and intelligent actress, and an excellent performer in comic operas."

At some point before coming to Vienna, Nancy Storace married an Italian who, according to the reports, treated her so cruelly that the Emperor banned him from the city. The couple remained separated after that, and the singer used her maiden name for the rest of her life. The details are sketchy, but it is certainly possible that Mozart, as one of the Storaces' closest friends in Vienna, played some part in consoling her during these troubles. When, by the end of 1786, Stephen and Nancy Storace determined to return to London, they invited Mozart to accompany them, though nothing came of the plan, any more than from the 1790 invitation from Salomon (who did persuade Haydn, but not Mozart, to visit London). Their departure was set for early in 1787, so when Mozart wrote his finest concert aria, "Ch'io mi scordi di te," for Nancy on December 26 or 27, 1786, it was as a token of farewell. This is especially clear from the obbligato piano part he wrote into the score for himself, which turned this aria into a close-knit duet between Nancy Storace and Mozart.

Five years earlier Mozart had written his opera *Idomeneo* for Munich, where it had been seen three times and then had lain unplayed until a private concert performance was given in Vienna in March 1786. On that occasion, Mozart composed a new aria with obbligato violin ("Non più, tutto ascoltai," K.490, which Barbara Bonney sang at Tanglewood in 1994) for insertion into the score. The very same text—with the slight omission of a few words at the beginning of the recitative—served him in December for "Ch'io mi scordi di te?" The author of the words has never been identi-

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fied, though one often finds the assumption that the poet was Giambattista Varesco, who had written the original libretto to *Idomeneo*. This is very unlikely. The only librettist actually working with Mozart in late 1786 was Lorenzo Da Ponte, who had written the librettos for *The Marriage of Figaro* and for *Don Giovanni*, which Mozart was to finish in 1787. It is possible that he cranked out a few lines of verse for the substitute aria, but there is no evidence whatsoever, so the author's identity must remain a secret.

In *Idomeneo* the text was placed at the beginning of Act II. Ilia reproaches Idamante over his love for Electra. Idamante tries to calm her by proclaiming that such reproaches are unjust and cause him measureless pain, since his love for her remains strong. The choice of this text for a self-sufficient aria composed for Nancy Storace not long before her departure from Vienna can be interpreted as a confession of love, to be sure, but we must be wary of reading too much into a poem that is no more than a flowery and conventional expression of devotion such as numberless poetasters cranked out by the yard for musical settings. More to the point, Mozart's music, in which the voice and piano alternate and join in intimate duet, expresses great warmth and a depth of emotion rarely found in the rather hybrid form of the concert aria.

—S.L.

MOZART "Ch'io mi scordi di te... Non temer, amato bene," K.505

Ch'io mi scordi di te?	You want me to forget you?
Che a lui mi doni puoi consigliarmi?	You can counsel me to give myself to her?
E puoi voler che in vita...Ah no.	And can you wish that, while I live—Ah, no.
Sarebbe il viver mio di morte assai peggior.	My life would then be far worse than death.
Venga la morte, intrepida l'attendo.	Let death come, boldly I'll await it.
Ma, ch'io possa struggermi ad altra face,	But that I might melt at another flame,
ad altr'oggetto donar gl'affetti miei,	lavish my affection on another,
come tentarlo?	how could I do such a thing?
Ah! di dolor morrei.	Ah! I'd die of grief.
Non temer, amato bene,	Fear not, my beloved,
per te sempre il cor sarà.	My heart will always be yours.
Più non reggo a tante pene,	No longer can I bear such pains,
l'alma mia mancando va.	My spirit is failing.
Tu sospiri? o duol funesto!	You sigh? oh, mournful sorrow!
Pensa almen, che istante è questo!	Think, at least, what moment this is!
Non mi posso, oh Dio! spiegar.	Oh my God, I can not express myself.
Stelle barbare, stelle spietate!	Barbarous, pitiless stars!
perchè mai tanto rigor?	Why such harshness?
Alme belle, che vedete	Fair spirits that behold
le mie pene in tal momento,	my pains at such a moment,
dite voi, s'egual tormento	tell me if a faithful heart
puó soffrir un fido cor?	can suffer such torment?
—author unknown	*—translation by S.L.*

Richard Strauss
Don Juan, Tone poem after Lenau, Opus 20

Richard Strauss was born in Munich, Germany, on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949. Most biographers have concluded that the first drafts for Don Juan *were made in the fall of 1887; Strauss completed the score in the summer of 1888, and he conducted the first performance on November 11, 1889, with the Court Orchestra in the Grand Ducal Theater of Weimar. The Boston Symphony Orchestra gave the first American performance on October 30, 1891, under the direction of Arthur Nikisch. Jean Morel led the first Tanglewood performance of* Don Juan *on July 24, 1954; Seiji Ozawa led the BSO's most recent Tanglewood performance as part of the opening concert of the BSO's 1997 Tanglewood season, on July 3, 1997. The score calls for three flutes (third doubling piccolo), two oboes and English horn, two clarinets, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, triangle, cymbals, glockenspiel, harp, and strings.*

It is altogether fitting that Strauss's *Don Juan*, an evocation of the greatest erotic subject of all time, should be composed under the influence of his own first passion for Pauline de Ahna, the soprano who was eventually to become his wife. Strauss met her in August 1887 while on a visit to his uncle Georg Pschorr in a village an hour's ride from Munich. Pauline was the daughter of a prominent musical villager, General de Ahna, and she had at that time already completed vocal studies at the Munich Conservatory, though she had made no progress in a career. Strauss, completely smitten by the girl, decided to supervise her further instruction, so that by the time he took over the opera in Weimar two years later, he was able to introduce her as one of the leading sopranos.

The story of Don Juan has appeared over and over again in European literature and music. Strauss knew Mozart's *Don Giovanni*, of course, but his version owes no allegiance to the plot or characterization of the Mozart work. Nor did Byron's extended narrative poem *Don Juan* play a direct role in Strauss's plans. He found inspiration rather in the work of Nikolaus Lenau, an Austrian romantic poet of Hungarian birth who had died in a mental asylum in 1850 leaving unfinished a poetic drama on Don Juan partly inspired by Byron; the surviving fragments were published in 1851. Lenau's version of the legend was a psychological treatment of a man devoted to an idealistic search for the perfect woman. He glories in the experience of the individual moment above all else, but learns that each successful exploit has led to some great harm, a fact that makes his existence increasingly burdensome. In the end, challenged by the brother of one of the women he has seduced, he throws his sword away at the moment

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when he has all but conquered because he finds victory "as boring as the whole of life." His opponent puts an end to his career with a single sword stroke.

Strauss prefixed three excerpts from Lenau's work to his score. The first two, drawn from early in the play, show Don Juan discussing his philosophy with his brother Don Diego, who has been sent by their father to bring him home. The last comes from shortly before the final confrontation; Don Juan hopes that his enemy will soon put an end to his futile life. The poetic excerpts convey nothing of the action of the play, provide no details of the women who succumb to the Don's amorous powers. But they convey something of the psychology of the leading character who acts throughout this composition.

Regarding these excerpts, Donald Francis Tovey wryly remarked, "The philosophy of these sentiments is not good citizenship, but it is neither insincere nor weak. It is selfish, but not parasitic." It is also clearly not a "plot" for a musical score; there is no emphasis on action or any series of incidents. It tells us all Strauss wants us to know about his Don Juan. The various women with whom he is involved serve merely as a foil for musical ideas, not as individuals.

For a composer whose father consciously restricted his studies to the classics, particularly Mozart and Mendelssohn, and whose earliest compositions followed clearly in the same vein, *Don Juan* is an astonishing achievement, a rocket exploding in a quiet countryside. With one stroke Strauss conquered the most advanced style of composition and orchestral treatment—and he was himself only twenty-four. Having earlier composed music that carefully followed the "rules" of classical procedure, however irksome they may have become to him, Strauss was converted to the "music of the future" by Alexander Ritter, a violinist in his orchestra at Meiningen. Ritter was a devout follower of Liszt and Wagner and had married Wagner's niece. He persuaded Strauss that "new ideas must search for new forms," and Liszt's procedures in his symphonic poems of allowing the poetic element to become the guiding principle for the symphonic work dominated Strauss's output for nearly two decades.

The first result of the conversion was his four-movement symphony *Aus Italien* (*From Italy*), which fused conventional structures with new ideas. He followed it with the first version of *Macbeth*, which, after a private reading with his orchestra, he withheld for revisions, completed only after the astounding premiere of *Don Juan.*

In the fall of 1889, at the recommendation of Hans von Bülow, Strauss became assistant conductor at the Weimar Opera. His employers there, forward-looking Wagnerians, were enormously impressed when he played *Don Juan* to them on the piano, and they insisted that he give the premiere at a concert of the Weimar orchestra. Though Strauss had his doubts about the ensemble's ability to cope with the extraordinary demands of the new score, he agreed, rather than wait for an uncertain future performance in a larger musical center. The orchestra took the piece well after the initial shock of the first rehearsals. One of the horn players remarked, "Good God, in what way have we sinned that you should have sent us this scourge!" But Strauss was in good humor throughout the difficult rehearsals, and he wrote after the premiere, "We laughed till we cried! Certainly the horns blew without fear of death...I was really quite sorry for the wretched horns and trumpets. They were quite blue in the face, the whole affair was so strenuous."

From the day of that first tumultuous performance in November 1889, Strauss was instantly recognized as the most important German composer to appear since Wagner. He was launched on his string of brilliant and innovative orchestral works, and he was to continue in that line until his attention gradually was directed almost totally to the operatic stage. Even as he conducted *Don Juan, Death and Transfiguration,* the next in his series of "tone poems" (the descriptive term he preferred), lay all but finished on his desk.

—S.L.

ARTISTS

Hans Graf



Born in Austria, Hans Graf is music director of the Calgary Philharmonic Orchestra. Mr. Graf studied conducting in Austria and Russia and attended the master classes of Franco Ferrara, Sergiu Celibidache, and Arvid Jansons. In 1979 he won first prize at the Karl Böhm Competition. Mr. Graf is known internationally for his work as music director of the Mozarteum Orchestra of Salzburg from 1984 to 1994, music director of Salzburg's Landestheater, and music director of the Orchestra National de Euskadi in San Sebastian, Spain. He has appeared as guest conductor with the major orchestras of Boston, Dallas, Detroit, Milwaukee, and Pittsburgh, the Vienna Philharmonic, the Vienna Symphony, the Gewandhaus Orchestra of Leipzig, the Orchestre National de France, the NHK Symphony of Tokyo, the Leningrad Philharmonic, and the Israel Philharmonic. He has also appeared at major international festivals, including Aspen, Lincoln Center's Mostly Mozart Festival, Aix-en-Provence, Bregenz, the Maggio Musicale Fiorentino, and the Savonlinna Festival in Finland. In addition he has conducted numerous opera productions, including Wagner's *Der Ring des Nibelungen*, Strauss's *Ariadne auf Naxos*, *Elektra*, and *Der Rosenkavalier*, Janáček's *Jenůfa*, Berg's *Wozzeck*, Beethoven's *Fidelio*, Verdi's *Otello*, and all the major Mozart operas, as well as Leonard Bernstein's *Mass*. Since first conducting the Vienna State Opera in 1981, Mr. Graf has appeared at other major houses including Berlin, Munich, and Paris. His recordings on EMI, Erato, JVC, and Capriccio include the complete symphonies of Mozart, Zemlinsky's opera *Es war einmal*, and various concertos, arias, and other works. Mr. Graf made his Boston Symphony debut with an all-Mozart program at Symphony Hall in March 1995 and appeared with the orchestra most recently on the occasion of his Tanglewood debut on August 16, 1997.

Susan Graham



In recent seasons, mezzo-soprano Susan Graham has been acclaimed for her interpretations of Strauss's Octavian and Composer, Mozart's Cherubino and Dorabella, Massenet's Charlotte and Chérubin, and Berlioz's Béatrice and Marguerite. Following performances as Cecilio in *Lucio Silla* and of Berlioz's *Les Nuits d'été* with Seiji Ozawa and the Vienna Philharmonic at the Salzburg Festival, Ms. Graham began her 1997-98 season with a return to the Vienna State Opera as Octavian and Cherubino. She then sang Octavian in a new Paris Opera production led by Edo de Waart and Cherubino at Lyric Opera of Chicago under Zubin Mehta. This past spring she sang the Composer in a new production of *Ariadne auf Naxos* under Jeffrey Tate in Turin. Following performances of *Les Nuits d'été* in Atlanta and San Francisco, and a new production of *Béatrice et Bénédict* at Santa Fe Opera, she concludes her season with appearances at the Mostly Mozart, Tanglewood, Ravinia, and Edinburgh festivals. Future engagements include returns to the Metropolitan Opera, Paris Opera, Vienna State Opera, Covent Garden, Lyric Opera of Chicago, San Francisco Opera, and the Salzburg Festival for many of her leading roles. Since her Metropolitan Opera debut in the 1991-92 season, Ms. Graham's appearances there have included Octavian in *Der Rosenkavalier* led by James Levine, Cherubino in *Le nozze di Figaro*, and Dorabella in *Così fan tutte*. At San Francisco Opera she has sung Minerva in *Il ritorno d'Ulisse in patria* and Annio in Mozart's *La clemenza di Tito*, the latter also serving for her Lyric Opera of Chicago debut role. Recent years have also brought her Vienna State Opera debut as Octavian, her La Scala debut as Marguerite in *La Damnation de Faust* under Seiji Ozawa, her Bavarian State Opera debut as Strauss's Composer under Sir Colin Davis, and her Glyndebourne and Paris Opéra debuts as Dorabella. A frequent guest on the world's concert stages, she has been particularly acclaimed for her interpretation of *Les Nuits d'été*, which she has performed with Sir Colin Davis and the New York Philharmonic, Charles Dutoit and the Orchestre National de France, and Antonio Pappano at the Monnaie in Brussels. She has also given acclaimed recitals, in New York, Washington, D.C., Atlanta, Fort Worth, San Francisco, London, and Bordeaux. Ms. Graham's first release under an exclusive contract with Sony Classical featured her in *Les Nuits d'été* and Berlioz opera arias with John Nelson and the Orchestra of the Royal Opera; her latest release is an album of songs by Reynaldo Hahn with

pianist Roger Vignoles. Previous recordings have included *Falstaff* under Solti for Decca, *Béatrice et Bénédict* and *La Damnation de Faust* on Erato, *Roméo et Juliette* on RCA, and Schumann's *Scenes from Goethe's "Faust"* with Claudio Abbado on Sony Classical. Awaiting release are Berlioz's *L'Enfance du Christ* with Charles Dutoit and the Montreal Symphony on Decca, and Debussy's *La Damoiselle élue* with Sylvia McNair and the Boston Symphony under Seiji Ozawa on Philips. Performances on video include *Falstaff* with James Levine and the Metropolitan Opera and the Royal Opera's Gold and Silver Anniversary Gala with Plácido Domingo. Raised in Roswell, New Mexico, and Midland, Texas, Susan Graham studied at the Manhattan School of Music and Texas Tech University. She is a winner of the Metropolitan Opera National Council Auditions and the Schwabacher Award of San Francisco Opera's Merola Program, and a recipient of a Richard Tucker Foundation career grant. Ms. Graham made her Boston Symphony debut with music of Berlioz in November 1994 at Symphony Hall, then toured with Mr. Ozawa and the orchestra in Hong Kong and Japan the following month. She appeared with the Boston Symphony most recently in November 1996, as the Child in Ravel's *L'Enfant et les sortilèges*. Ms. Graham makes her Tanglewood debut with today's concert.

Garrick Ohlsson



Though long regarded as one of the world's leading exponents of Chopin, American pianist Garrick Ohlsson commands an enormous repertoire that encompasses virtually the entire piano literature. He has come to be particularly noted for his performances of works by Mozart, Beethoven, and Schubert, as well as music of the late Romantic and contemporary eras. Mr. Ohlsson's concerto repertoire is unusually wide and eclectic, ranging from Haydn and Mozart to Gershwin and Wuorinen, with just about everything in between. He has at his command some seventy works for piano and orchestra, and he ordinarily plays some fifteen different concertos each season—this in addition to his extensive recital work, which has recently included the complete solo piano works of Chopin in a series of six recitals at New York's Lincoln Center, London's Wigmore Hall, and Paris's Salle Gaveau, as well as in Toronto, Warsaw, and Purchase, New York. An avid chamber musician, Mr. Ohlsson has collaborated with the Cleveland, Emerson, Takács, and Tokyo string quartets, among other ensembles. Together with violinist Jorja Fleezanis and cellist Michael Grebanier, he is a founding member of the FOG Piano Trio. A prolific recording artist, Mr. Ohlsson can be heard on Arabesque, RCA Victor Red Seal, Angel, Bridge, BMG, Delos, Hänssler, Nonesuch, Telarc, and Virgin Classics. His recent Arabesque recording of Beethoven's *Pathétique*, *Moonlight*, and *Waldstein* sonatas has been highly praised, as has the recently issued eighth volume, "Masterworks & Miniatures," in his recording for Arabesque of Chopin's complete solo works. His recent BMG recording of the Gershwin Concerto in F complements last year's release, also with Michael Tilson Thomas and the San Francisco Symphony, of the Copland Piano Concerto. Scheduled for future release are his recordings of Tchaikovsky's First and Rachmaninoff's Second piano concertos with Sir Neville Marriner on the Hänssler label and the complete Chopin études on Arabesque. Mr. Ohlsson was born in White Plains, New York, where he began his piano studies at eight. He attended the Westchester Conservatory of Music and then entered the Juilliard School at thirteen. His musical development has been influenced by a succession of celebrated teachers, most notably Claudio Arrau, Olga Barabini, Thomas Lishman, Sascha Gorodnitski, Rosina Lhévinne, and Irma Volpe. Though he won first prizes at the 1966 Busoni Competition and the 1968 Montreal Piano Competition, it was his gold medal at the 1970 Chopin Competition in Warsaw that brought him worldwide recognition. Mr. Ohlsson was awarded the Avery Fisher Prize in the spring of 1994 and was named the third Ford Honoree Artist by the University Musical Society of the University of Michigan at Ann Arbor in the spring of 1998. Mr. Ohlsson made his Boston Symphony debut at Tanglewood in August 1971 and has appeared frequently with the orchestra since then, most recently in subscription performances this past November and December.

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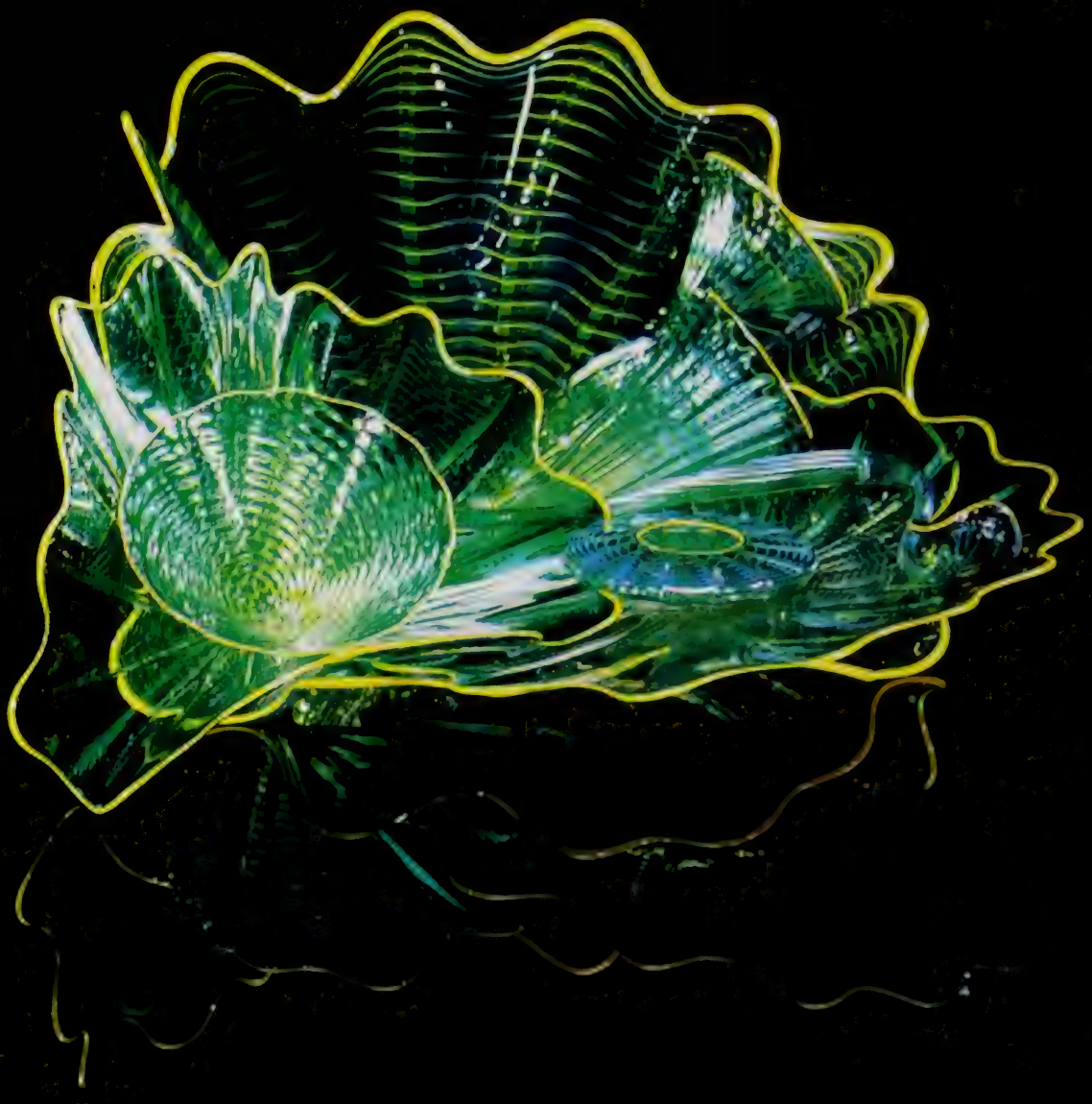
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TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their bud-



BSO Archives

After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

get, they would have "just a shed," "which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concert-goers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only

A "Special Focus" Exhibit at the Tanglewood Visitor Center:
RUTH ORKIN AT TANGLEWOOD, 1946-1950



Ruth Orkin Photo Archive

Award-winning photojournalist and film-maker Ruth Orkin came to Tanglewood each summer from 1946 to 1950 to photograph the musical personalities, student life, and natural beauty that combine to make Tanglewood Tanglewood. For the twenty-five-year-old photographer, "Tanglewood was a dream come true. It was like the Hollywood Bowl, a summer camp, a holiday resort, and a working and money-making experience all rolled into one." Ms. Orkin's photographs show her substantial talent as a photographer and her enthusiasm for her subjects.

The exhibit was mounted by the Boston Symphony Orchestra Archives with the Historical Preservation Committee of the BSAV at Tanglewood. The exhibit is free of charge and located in the Tanglewood Visitor Center on the first floor of the Tanglewood Manor House at the rear of the lawn across from the Koussevitzky Music Shed. The Boston Symphony extends its thanks to Mary Engel, curator of the Ruth Orkin Photo Archive, for making these photographs available. The photograph here, one of Ms. Orkin's most celebrated Tanglewood images, shows Aaron Copland, Leonard Bernstein, and Serge Koussevitzky at a Tanglewood Music Center gathering.

The Boston Symphony Orchestra is funded in part by the Massachusetts Cultural Council, a state agency.

The Tanglewood Music Center is supported in part by the National Endowment for the Arts and by the Helen F. Whitaker Fund.

minor modifications since 1941), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a new venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the TMC's new Leonard Bernstein Campus, as described below.

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and in recent years a weekend-long Jazz Festival has been added to close the summer. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the school with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The school opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

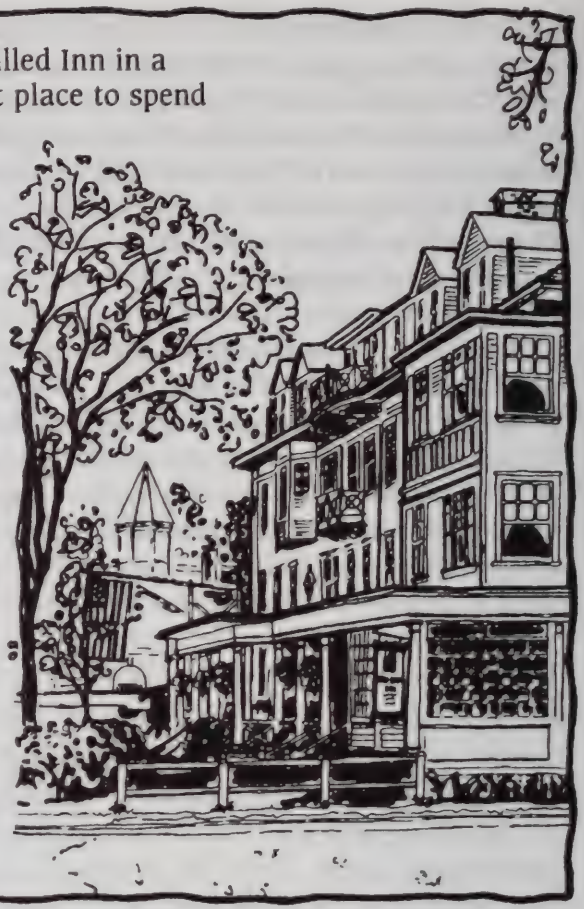
Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. In 1997, Ellen Highstein was appointed Director of the Tanglewood Music Center, operating under the artistic supervision of Seiji Ozawa.

The Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced instrumentalists, singers, conductors, and composers who have completed most of their formal training in music. In 1998, new TMC

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offerings led by BSO members include a Concertmaster Seminar, double bass, wind, brass, and percussion programs, and a seminar on audition techniques. During their special residencies at Tanglewood this summer, three acclaimed ensembles—the Juilliard, Guarneri, and Arditti string quartets—will offer master classes and coaching sessions on the string quartet literature. As part of a newly created "Lives in Music" program, Tanglewood Artist-in-Residence John Williams leads a three-week Film Composition Seminar for Composition Fellows. The TMC continues to offer two special seminars—the Phyllis Curtin Seminar for Singers, and the Conducting Class—both open to a limited number of experienced young musicians of outstanding promise, and there are master classes and coachings led by a number of guest artists present at Tanglewood to appear with the Boston Symphony. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high-school age.

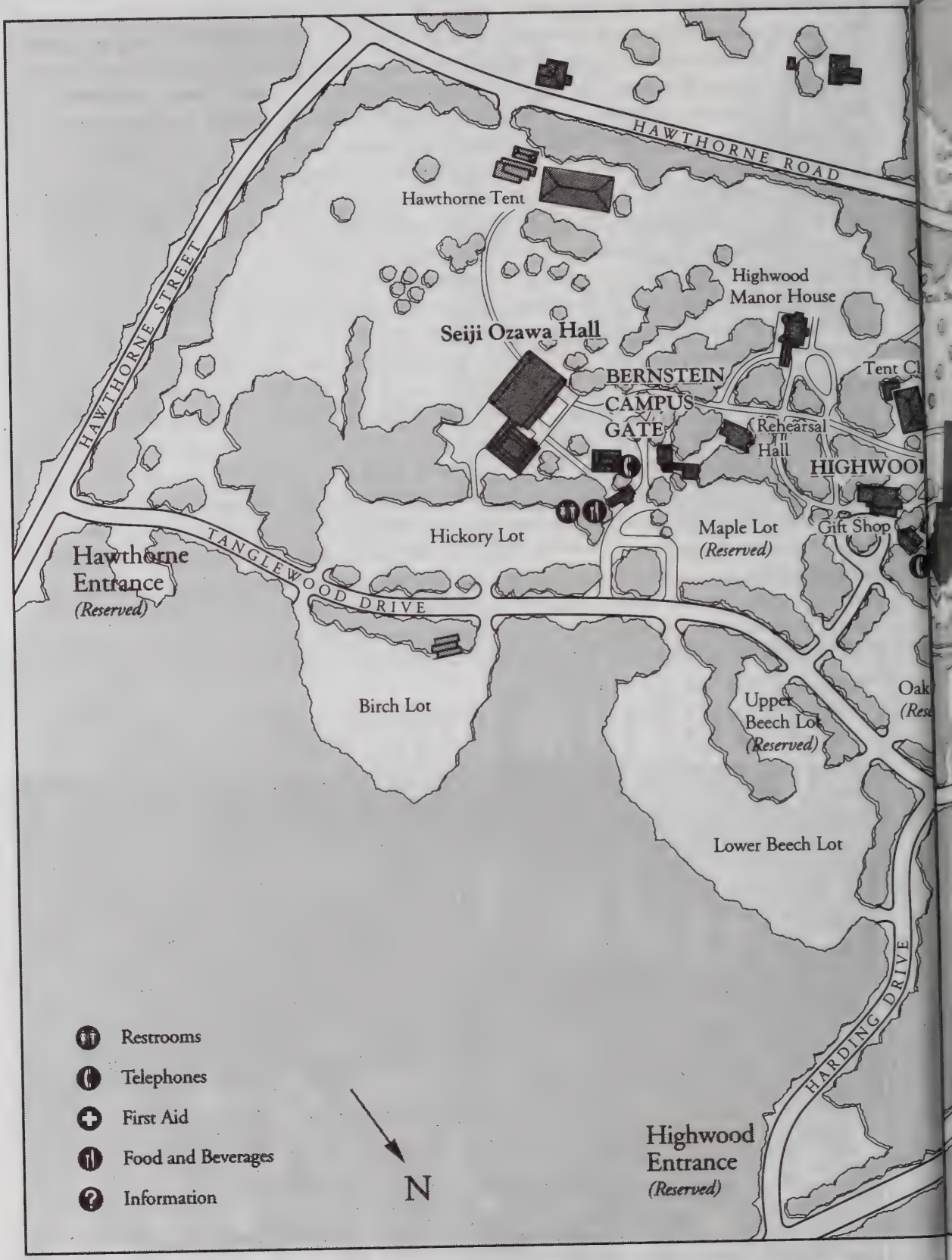
It would be impossible to list all the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Mr. Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

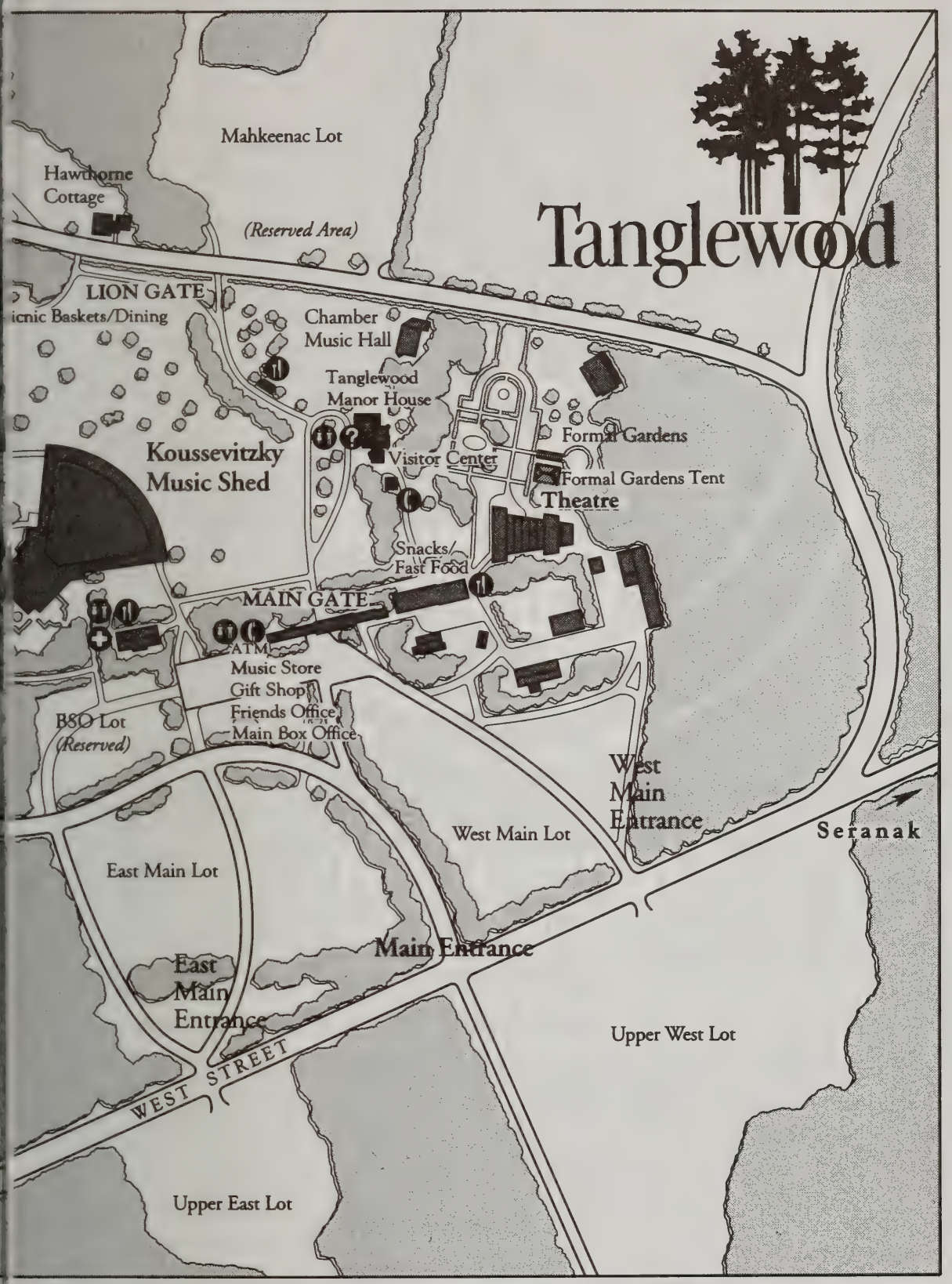
Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Walter H. Scott



Seiji Ozawa in rehearsal with the TMC Orchestra in Ozawa Hall


HAWTHORNE ROAD
HAWTHORNE STREET
Hawthorne Tent
Highwood
Manor House
Seiji Ozawa Hall
BERNSTEIN
CAMPUS
GATE
Rehearsal
Hall
Tent Cl
HIGHWOO
Hickory Lot
Maple Lot
(Reserved)
Gift Shop
Hawthorne
Entrance
(Reserved)
TANGLEWOOD DRIVE
Birch Lot
Upper
Beech Lot
(Reserved)
Oak
(Rese
Lower Beech Lot
HARDING DRIVE
Restrooms
Telephones
First Aid
Food and Beverages
Information
N
Highwood
Entrance
(Reserved)


Tanglewood
Mahkeenac Lot
Hawthorne Cottage
(Reserved Area)
LION GATE
icnic Baskets/Dining
Chamber Music Hall
Tanglewood Manor House
Koussevitzky Music Shed
Visitor Center
Formal Gardens
Formal Gardens Tent
Theatre
Snacks/ Fast Food
MAIN GATE
ATM
Music Store
Gift Shop
Friends Office
Main Box Office
BSO Lot (Reserved)
West Main Entrance
West Main Lot
Seranak
East Main Lot
Main Entrance
East Main Entrance
Upper West Lot
WEST STREET
Upper East Lot



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IN CONSIDERATION OF OUR PERFORMING ARTISTS AND PATRONS

Latecomers will be seated at the first convenient pause in the program. If you must leave early, kindly do so between works or at intermission.

Please refrain from smoking, eating, or drinking in the Music Shed and Ozawa Hall. Also please note that smoking on the lawn is restricted to cigarettes. In addition, smokers are respectfully requested to sit where their smoking will not disturb other patrons.

Please note that the use of audio or video recording equipment during concerts and rehearsals at Tanglewood is prohibited. Video cameras may not be carried into the Koussevitzky Music Shed or Seiji Ozawa Hall during concerts or rehearsals.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash may disturb other listeners as well as the performers.

Pagers and watch alarms should be switched off during the concert.

Thank you for your cooperation.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413)637-5165. For weekly program information on all Tanglewood concerts and Tanglewood Music Center events, please call the Tanglewood Concert Line at (413)637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on BSO concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-800-274-8499, or in Boston at (617)266-1200; or call TICKETMASTER at (617)931-2000 in Boston; (413)733-2500 in western Massachusetts; (212)307-7171 in New York City; or 1-800-347-0808 in other areas. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

THE BSO's WEB SITE (http://www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, an access service center and parking facilities are located at the Main Gate. Accessible restrooms, pay phones, and water fountains are located on the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413)637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TTD/TTY (617)638-9289.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, new this year, offer eleven tickets for the price of ten.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $13.50 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed. Open Rehearsal subscriptions for four, six, or nine rehearsals are also available.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE, thanks to a generous grant from TDK, the world's largest manufacturer of audio and video tapes. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children admitted without charge must sit with their parent/guardian on the lawn, and that children under the age of five must be seated on the rear half of the lawn. Please note, too, that children under the age of five are not permitted in the Koussevitzky Music Shed or Seiji Ozawa Hall during concerts. The free ticket policy

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Tanglewood Music Store

Located at the Main Gate
Hours—same as the Glass House at the Main Gate
Wide selection of classical music
Weekly concert selections
BSO and guest artists

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- Cassettes
- Sheet music, instrumental and vocal
- Full scores
- Books

Visit the new Music Store by the Tanglewood Café, open during café hours.

Glass House Gift Shop

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- Accessories
- Stationery, posters, books
- Giftware

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MAIN GATE:
Closed during performances
Monday through Friday: 10am to 4pm
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
6pm to closing of the grounds
Sunday: 10am to 6pm (Glass House)
noon to 6pm (Music Store)

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
6pm to closing of the grounds
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission



does not extend to Popular Artists concerts or to groups of children. Organized children's groups (15 or more) should contact Group Sales at Symphony Hall in Boston, (617)638-9345, for special rates.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate or Bernstein Gate for Ozawa Hall events.

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

FOOD AND BEVERAGES can be obtained in the cafés on either side of the lawn and at other locations as noted on the map. Visitors are invited to picnic before concerts.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Daytime hours are 10 a.m. to 4 p.m. Monday through Friday, 9:30 a.m. to 4 p.m. on Saturday, and 10 a.m. to 6 p.m. on Sunday. Evening hours are from 5:30 p.m. until the grounds close on Friday, from 6 p.m. on Saturday, and from 7 p.m. through intermission on Ozawa Hall concert nights. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

THE TANGLEWOOD MUSIC STORE, adjacent to the Main Gate and operated by the Boston Symphony Orchestra, stocks music books, recordings, scores, sheet music, and musical supplies. Whenever available, records and cassettes feature the repertory and artists heard at Tanglewood concerts. Except on Sunday, when it is open from noon to 6 p.m., the Tanglewood Music Store's hours are the same as those for the gift shops. In addition, a branch of the Tanglewood Music Store is located by the Tanglewood Café and open during café hours.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon to 5 p.m. on Sunday, with additional hours Friday and Saturday evenings from 6 p.m. until twenty minutes after the concert. The Visitor Center is also open during concert intermissions, and for twenty minutes after each concert. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.



SEIJI OZAWA



Seiji Ozawa is now in his twenty-fifth season as music director of the Boston Symphony Orchestra. He will celebrate his twenty-fifth anniversary as music director during the 1998-99 season. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with a major orchestra. Throughout this time, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians, and a current series of commissions including new works this season by Henri Dutilleux and Leon Kirchner. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on eight occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and its most recent European tour this past March. Mr. Ozawa and the orchestra have appeared in Japan on five occasions since 1978, most recently in December 1994, as part of a tour that also included concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, an eight-city tour spanning the continent in the spring of 1991, and an eight-city, nine-concert tour in February 1996.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed

by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

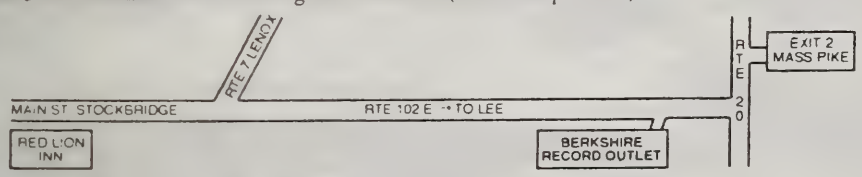
In December 1997 Seiji Ozawa was named 1998 "Musician of the Year" by *Musical America.* In February 1998, fulfilling a longtime ambition of joining musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States —linked by satellite. In 1994 Mr. Ozawa became the first recipient of Japan's Inouye Sho ("Inouye Award") recognizing lifetime achievement in the arts and named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 he received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the BSO's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, Mahler's *Kindertotenlieder* with Jessye Norman, Bartók's Concerto for Orchestra and *The Miraculous Mandarin,* Richard Strauss's *Elektra,* and Schoenberg's *Gurrelieder.* EMI has issued "The American Album" with Itzhak Perlman, a Grammy-winning disc of music for violin and orchestra by Bernstein, Barber, and Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream;* violin concertos of Bartók and Moret with Anne-Sophie Mutter; Shostakovich and Schumann concertos with violinist Gidon Kremer; Poulenc's *Gloria* and *Stabat mater* with the Tanglewood Festival Chorus; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Fauré's *Requiem* with Barbara Bonney, Håkan Hagegård, and the Tanglewood Festival Chorus, Berlioz's *Requiem* with Vinson Cole and the Tanglewood Festival Chorus, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame* with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, on RCA Victor Red Seal; "The Dvořák Concert from Prague," with Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade, on Sony Classical (audio and video); music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, Strauss's *Don Quixote* with Yo-Yo Ma, and, on one disc, Britten's *Young Person's Guide to the Orchestra,* Prokofiev's *Peter and the Wolf,* and Saint-Saëns' *Carnival of the Animals,* also on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.

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BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA 1997-98

Seiji Ozawa
Music Director

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Alfred Schneider
Carolyn and George Rowland chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Jerome Rosen
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Sheila Fiekowsky
David and Ingrid Kosowsky chair

*Jennie Shames
Theodore W. and Evelyn Berenson Family chair

*Valeria Vilker Kuchment
Stephanie Morris Marryott and Franklin J. Marryott chair

*Tatiana Dimitriades
Catherine and Paul Buttenwieser chair

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

Second Violins

Marylou Speaker Churchill
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair

Ronan Lefkowitz
David H. and Edith C. Hoaré chair, fully funded in perpetuity

*Nancy Bracken

*Aza Ravkhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

*Kelly Barr

*Elita Kang

§Gerald Elias

§Abraham Appleman

§Ann Leathers

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Participating in a system of rotated seating
‡*On sabbatical leave*
°*On leave*
§*Substituting, Tanglewood 1998*



Walter H. Scott

*Jerome Patterson
Charles and JoAnne Dickinson chair
*Jonathan Miller
Rosemary and Donald Hudson chair
*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity
*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses
Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974
Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Leith Family chair, fully funded in perpetuity
John Salkowski
Joseph and Jan Brett Hearne chair
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy
§Joseph Holt

Flutes
Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith§
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity
§Marianne Gedigian

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/ Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair

Associate Principal
Nina L. and Eugene B. Doggett chair
Thomas Rolfs

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair
William Shisler
Sandra Pearson

Assistant Conductor
Richard Westerfield
Anna E. Finnerty chair

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Lynn G. Larsen
Bruce M. Creditor

Stage Manager
Position endowed by Angelica L. Russell
Peter Riley Pfitzinger

Stage Assistant
Gabriel Orenic

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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 117th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (predecessor to RCA Victor) in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Kousse-vitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart

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began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Now in his twenty-fifth season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having already been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure as music director Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, Leon Kirchner, Bernard Rands, Sir Michael Tippett, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink in his role as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and also teaches at Tanglewood.

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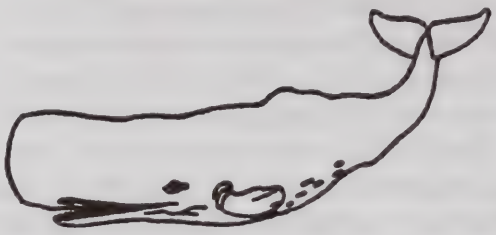
Walter H. Scott



Seiji Ozawa, the Boston Symphony Orchestra, and the Tanglewood Festival Chorus at Tanglewood

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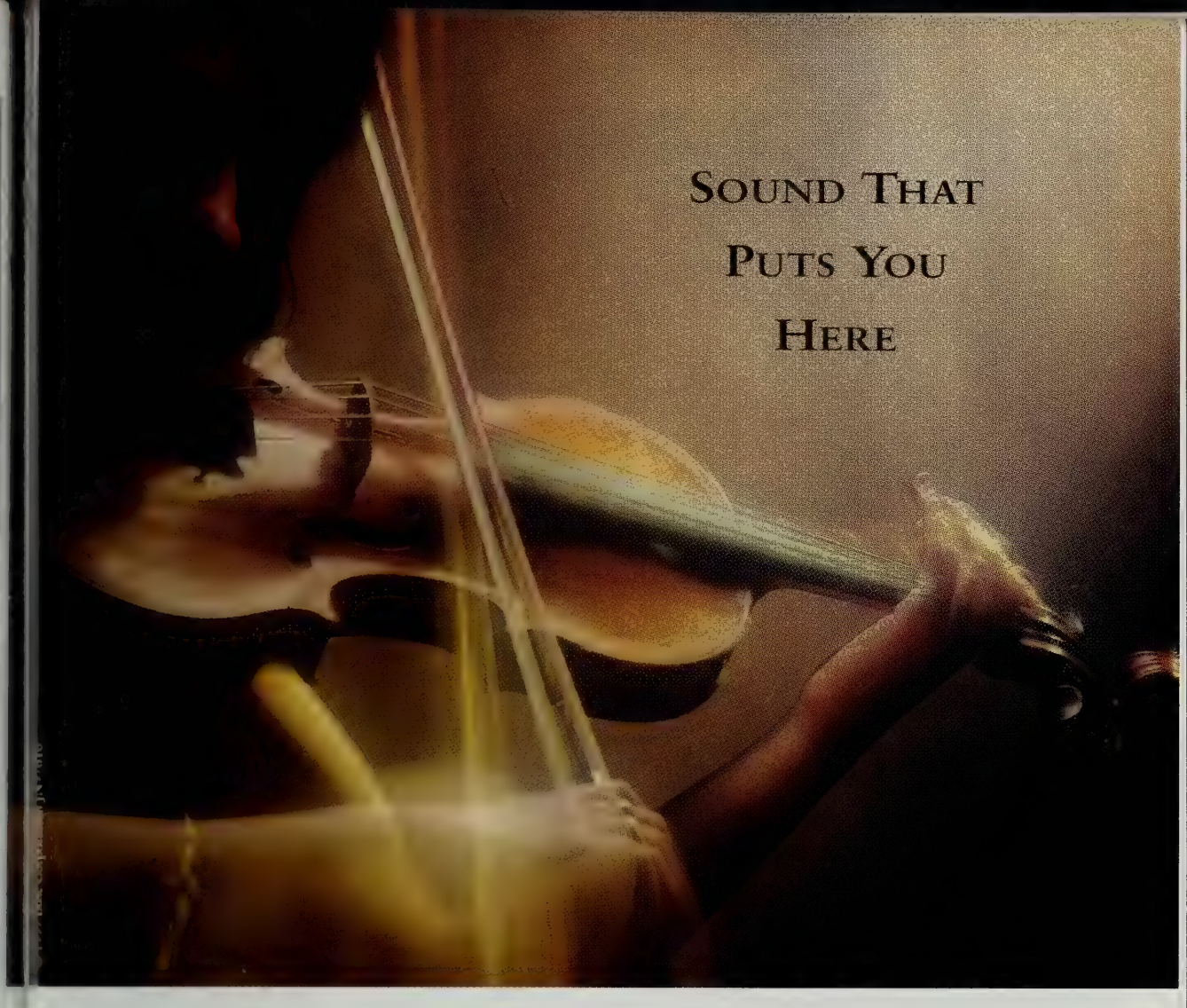
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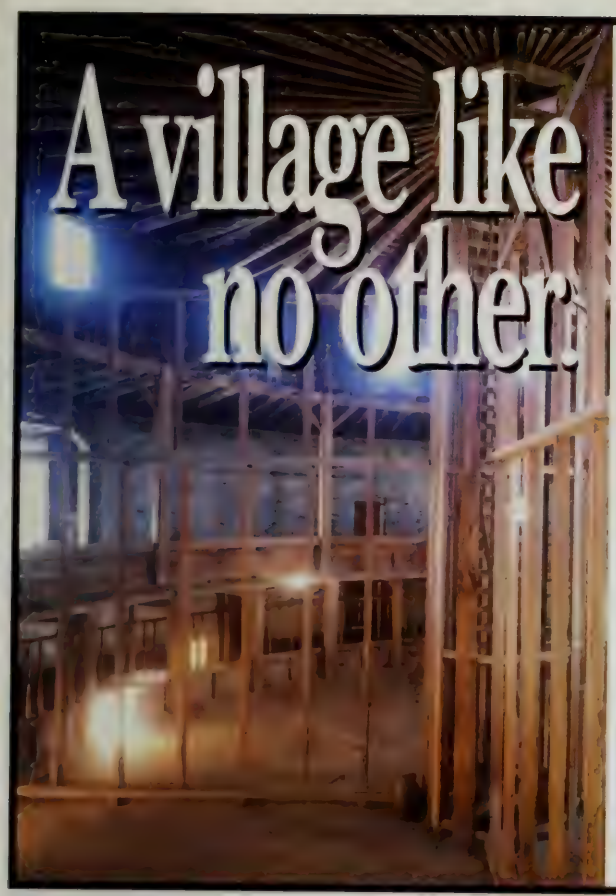


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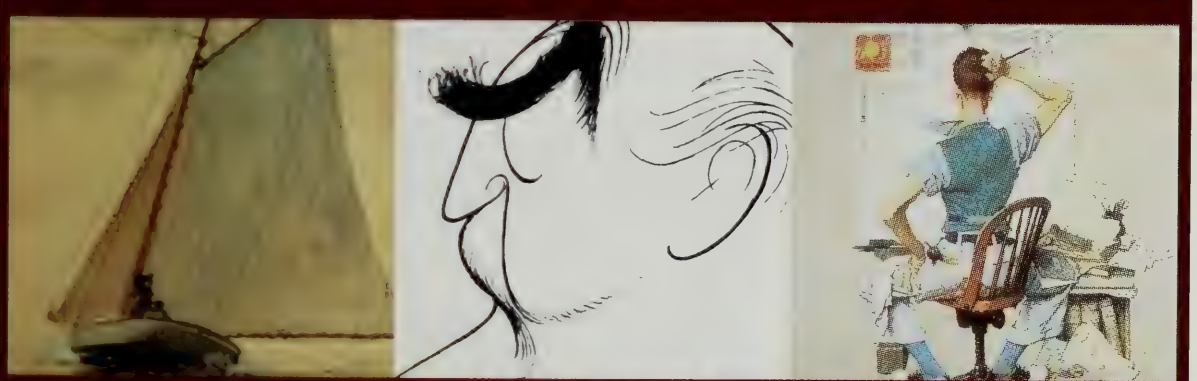
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HARTMUT HÖLL, piano

Texts and Translations

The audience is politely requested to withhold applause until the end of each group of songs. Please do not applaud after the individual songs within each group.

JOHANNES BRAHMS

An eine Äolsharfe, Opus 19, No. 5

Angelehnt an die Efeuwand
Dieser alten Terrasse,
Du, einer luftgebornen Muse
Geheimnisvolles Saitenspiel,
Fang an,
Fange wieder an
Deine melodische Klage!

Ihr kommet, Winde, fern herüber,
Ach! von des Knaben,
Der mir so lieb war,
Frisch grünendem Hügel.
Und Frühlingsblüten unterweges
streifend,
übersättigt mit Wohlgerüchen,
Wie süss bedrängt ihr das Herz
und säuselt her in die Saiten,
Angezogen von wohllautender Wehmut,
Wachsend im Zug meiner Sehnsucht,
Und hinsterbend wieder.

Aber auf einmal,
Wie der Wind heftiger herstösst,
Ein holder Schrei der Harfe
Wiederholt, mir zu süssem Erschrecken,
Meiner Seele plötzliche Regung;
Und hier—die volle Rose streut,
geschüttelt,
All ihre Blätter vor meine Füsse!

—Eduard Mörike

To an Aeolian Harp

Leaning on the ivy-covered wall
of this old terrace,
you, an air-borne Muse's
mysterious harp,
begin,
begin again
your melodious lament!

You come, winds, from far away,
ah, from the freshly greening mound
of the boy
who was so dear to me.
And touching along the way spring
blossoms,
overladen with fragrance,
how sweetly you oppress my heart
and murmur here in the strings,
drawn by harmonious melancholy,
growing with my longing
and dying away again.

But all at once,
as the wind blows hither more strongly,
a sweet cry of the harp
repeats, as a sweet alarm to me,
my soul's sudden move;
and here—the full-blown rose strews,
when shaken,
all its petals at my feet!

Please turn the page quietly,
and only after the music has stopped.

Mein wundes Herz, Opus 59, No. 7

Mein wundes Herz verlangt nach milder Ruh,
O hauche sie ihm ein!
Es fliegt dir weinend, bange schlagend zu,
O hülle du es ein!

Wie wenn ein Strahl durch schwere Wolken bricht
So winkest du ihm zu:
O lächle fort mit deinem milden Licht!
Mein Pol, mein Stern bist du.

—Klaus Groth

My sore heart

My sore heart yearns for gentle rest;

oh breathe that rest into it!
It flies to you weeping, beating in fear,
oh, envelop it!

As when a beam breaks through heavy clouds
thus do you beckon to it;
O smile on with your gentle light!
You are my pole star.

Der Tod, das ist die kühle Nacht, Opus 96, No. 1

Der Tod, das ist die kühle Nacht,
das Leben ist der schwüle Tag.
Es dunkelt schon, mich schläfert,
Der Tag hat mich müd gemacht.

Über mein Bett erhebt sich ein Baum,
drin singt die junge Nachtigall;
sie singt von lauter Liebe,
ich hör es sogar im Traum.

—Heinrich Heine

Death is the Cool Night

Death is the cool night,
life the sultry day.
It is growing dark already, I am drowsy,
The day has tired me.

Over my bed rises a tree,
within it the young nightingale sings;
it sings of nothing but love;
I hear it even in my dream.

Wir wandelten, Opus 96, No. 2

Wir wandelten, wir zwei zusammen,
ich war so still und du so still;
ich gäbe viel, um zu erfahren
was du gedacht in jenem Fall.
Was ich gedacht, unausgesprochen
verbleibe das! Nur Eines sag ich:
so schön war alles, was ich dachte,

so himmlisch heiter war es all!
In meinem Haupte die Gedanken
sie läuteten wie goldne Glöckchen;
so wundersüss, so wunderlieblich

ist in der Welt kein andrer Hall.

—G.F. Daumer

We were walking

We were walking, we two together,
I was so silent and you so silent;
I would have given much to learn
what you were thinking just then.
What I was thinking—let it remain
unspoken! Only one thing will I say:
it was all so beautiful, what I was thinking,
so divinely cheerful it all was!
In my head, the thoughts
were ringing like little golden bells,
so wonderfully sweet, so wonderfully lovely
that it has not its equal in the world.

ANTON WEBERN, "George-Lieder," Opus 4 (Poems by Stefan George)

Eingang

Welt der Gestalten
lang Lebewohl!...
Öffne dich Wald
voll schlohweisser Stämme!
Oben im Blau nur
tragen die Kämme
Laubwerk und Früchte:
Gold Karneol.
Mitten beginnt
beim marmornen Male
langsame Quelle
blumige Spiele,
rinnt aus der Wölbung
sachte als fiele
Korn um Korn
auf silberne Schale.
Schauernde Kühle
schliesst einen Ring.
Dämmer der Frühe
wölkt in den Kronen,
ahnendes Schweigen
bannt die hier wohnen...
Traumfittich rausche
Traumharfe kling!

Entry

World of beings,
fare well for long!...
Open, forest,
full of pale white trunks!
Only up in the blue
do the treetops bare
foliage and fruits:
gold carnelian.
In the middle
near the marble monument
the slow spring
begins its flowery play,
flows from the hollow
softly, as if
grain after grain
were falling from a silver bowl.
Shivering coolness
closes a ring.
Dawn of the morning
clouds the treetops,
expectant silence
transfixes those who live here...
Dream-wing, whir!
Dream-harp, sound!

Noch zwingt mich Treue

Noch zwingt mich Treue über dir zu wachen
und deines Duldens Schönheit dass ich weile,
mein heilig Streben ist mich traurig machen
damit ich wahrer deine Trauer teile.

Nie wird ein warmer Anruf mich empfangen,
bis in die späten Stunden unseres Bundes
muss ich erkennen mit ergebnem Bangen
das herbe Schicksal winterlichen Fundes.

Still faithfulness compels me

Still faithfulness compels me to watch over you,
and the beauty of your suffering that I remain.
My holy striving is to make myself sad,

so that I can more truly share in your sadness.

Never will a warmer call greet me,

until in the late hours of our union
I must recognize with devoted concern
the bitter fate of wintery discovery.

Please turn the page quietly,
and only after the music has stopped.



Ja Heil und Dank

Ja Heil und Dank dir die den Segen
brachte!
Du schläferst das immer laute Pochen
mit der Erwartung deiner—Teure—
sachte
in diesen glanzerfüllten Sterbewochen.
Du kamest und wir halten uns
umschlungen.
Ich werde sanfte Worte für dich lernen
und ganz als glichest du der Einen
Fernen
dich loben auf den Sonnenwanderungen.

Yes, hail and thanks

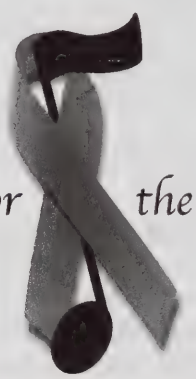
Yes, hail and thanks to you who
brought the blessing!
You calmed the ever-loud heartbeats
with the expectation of you—dear
one—
in these radiance-filled weeks of dying.
You came, and we are holding one
another close.
I shall learn gentle words for you
and, just as if you were the One who
is distant,
I will praise you on sunlit wanderings.

So ich traurig bin

So ich traurig bin
weiss ich nur ein Ding:
ich denke mich bei dir
und singe dir ein Lied.
Fast vernehm ich dann
deiner Stimme Klang,
ferne singt sie nach
und minder wird mein Gram.

When I am sad

When I am sad
I know just one thing:
I think myself with you
and sing you a song.
Then I almost hear
the sound of your voice,
far away it echoes,
and my pain grows less.

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Ihr tratet zu dem Herde

Ihr tratet zu dem Herde
wo alle Glut verstarb,
Licht war nur an der Erde
vom Monde Leichenfarb.
Ihr tauchtet in die Aschen
die bleichen Finger ein
mit Suchen, Tasten, Haschen—
wird es noch einmal Schein!
Seht was mit Trostgebärde
der Mond euch rät:
tretet weg vom Herde,
es ist worden spät.

You stepped toward the hearth

You stepped toward the hearth
where the glow had died,
the light on the ground
was only from the corpse-pale moon.
You dipped into the ashes
your pale fingers,
searching, touching, grasping—
Once more it comes glowing!
Look what, with consoling gestures,
the moon counsels you:
step back from the hearth,
it has grown late.

KAROL SZYMANOWSKI, "James Joyce-Lieder"

Gentle Lady

Gentle Lady, do not sing
 Sad songs about the end of love;
Lay aside sadness and sing
 How love that passes is enough.

Sing about the long deep sleep
 Of lovers that are dead, and how
In the grave all love shall sleep;
 Love is aweary now.

Lean out of the window

Lean out of the window,
 Goldenhair,
I heard you singing
 A merry air.

My book was closed;
 I read no more,
Watching the fire dance
 On the floor.

I have left my book,
 I have left my room,
For I heard you singing
 Through the gloom.

Singing and singing
 A merry air,
Lean out of the window,
 Goldenhair.

Strings in the earth and air

Strings in the earth and air
 Make music sweet;
Strings by the river where
 The willows meet.

There's music along the river
 For Love wanders there,
Pale flowers on his mantle,
 Dark leaves in his hair.

All softly playing,
 With head to the music bent,
And fingers straying
 Upon an instrument.

Please turn the page quietly,
and only after the music has stopped.

Winds of May

Winds of May, that dance on the sea,
Dancing a ring-around in glee
From furrow to furrow, while overhead
The foam flies up to be garlanded,
In silvery arches spanning the air,
Saw you my true love anywhere?
 Welladay! Welladay!
 For the winds of May!
Love is unhappy when love is away.

Rain has fallen all the day

Rain has fallen all the day.
 O come among the laden trees:
The leaves lie thick upon the way
 Of memories.

Staying a little by the way
 Of memories shall we depart.
Come, my beloved, where I may
 Speak to your heart.

FRANZ LISZT

Vergiftet sind meine Lieder

Vergiftet sind meine Lieder—
Wie könnt es anders sein?
Du hast mir ja Gift gegossen
Ins blühende Leben hinein.

Vergiftet sind meine Lieder—
Wie könnt es anders sein?
Ich trag' im Herzen viel Schlangen,
Und dich, Geliebte mein!

—Heinrich Heine

Poisoned are my songs

Poisoned are my songs—
how could it be otherwise?
For you have poured poison
into my blossoming life.

Poisoned are my songs—
how could it be otherwise?
I carry in my heart many serpents—
and you, my beloved!

Freudvoll und leidvoll

Freudvoll und leidvoll,
Gedankenvoll sein,
hangen und bangen
in schwebender Pein,
himmelhoch jauchzend,
zum Tode betrübt,
glücklich allein
ist die Seele, die liebt.

—Johann Wolfgang von Goethe

Joyful and sorrowful

Joyful and sorrowful,
thoughtful be,
hoping and fearing
in hovering pain,
rejoicing to heaven,
saddened unto death—
fortunate alone
is the soul that loves.

Der du von dem Himmel bist

Der du von dem Himmel bist,
Alles Leid und Schmerzen stillest,
den, der doppelt elend ist,
doppelt mit Erquickung füllest,
ach! Ich bin des Treibens müde,
was soll all der Schmerz und Lust?
Süsser Friede,
Komm, ach komm in meiner Brust!

—*Goethe*

Thou that art from heaven

Thou that art from heaven
and dost assuage all grief and pain,
that fillest with double refreshment
him who is doubly ailing:
Ah, I am weary of this bustle—
what good is all this pain and pleasure?
Sweet tranquility,
come—oh, come into my breast!

Die drei Zigeuner

Drei Zigeuner fand ich einmal
Liegen an einer Weide,
Als mein Fuhrwerk mit müder Qual
Schlich durch die sandige Heide.

Hielt der eine für sich allein
In den Händen die Fiedel,
Spielt' umglüht vom Abendschein
Sich ein lustiges Liedel.

Hielt der zweite die Pfeif' im Mund,
Blickte nach seinem Rauche,
Froh, als ob er vom Erdenrund
Nichts zum Glücke mehr brauche.

Und der dritte behaglich schlief,
Und sein Cymbal am Baum hing:
Über die Saiten der Windhauch lief,
Über sein Herz ein Traum ging.

An den Kleidern trugen die drei
Löcher und bunte Flicken,
Aber sie boten trotzig frei
Spott der Erdengeschicken.

Dreifach haben sie mir gezeigt,
Wenn das Leben uns nachtet:
Wie man's verraucht, verschläft,
vergeigt,
Und es dreimal verachtet.

—*Nikolaus Lenau*

The three gypsies

Three gypsies I found once,
lying in a meadow,
as my cart, with weary pain,
crept through the sandy heath.

One of them, thinking himself alone,
held in his hands a fiddle,
and, surrounded by twilight glow, played
a merry little tune for himself.

The second had his pipe in his mouth
and watched its smoke rising,
content, as if from this terrestrial ball
he needed nothing more for his
happiness.

And the third slept cosily,
and his cybalom hung on a tree;
over its strings a breath of wind ran,
over his heart a dream passed.

The three wore clothes
full of holes and colorful patches,
but, defiant and free, they
mocked earthly fate.

In three ways they showed me
how, when life grows dark,
one may smoke, sleep, or fiddle it
away,
and despise it threefold.

INTERMISSION



ARNOLD SCHOENBERG, Lieder, Opus 2

Erwartung

Aus dem meergrünen Teiche neben
der roten Villa
Unter der toten Eiche scheint der Mond.
Wo ihr dunkles Abbild durch das Wasser
greift,
Steht ein Mann und streift einen Ring
von seiner Hand.
Drei Opale blinken; durch die bleichen
Steine
Schwimmen rot und grüne Funkeln und
versinken.
Und er küsst sie, und seine Augen
leuchten
Wie der meergrüne Grund: ein Fenster
tut sich auf,
Aus der roten Villa neben der toten Eiche
Winkt ihm eine bleiche Frauenhand.

—*Richard Dehmel*

Expectancy

From the sea-green pond next to
the red villa
under the oak tree the moon shines.
Where its dark reflection appears in
the water,
there stands a man, slipping a ring
from his hand.
Three opals sparkle; through the pale
stones
swim green flashes, and they sink down

And he kisses her, and his eyes shine

like the sea-green depths; a window
opens,
from the red villa next to the dead oak
and a pale woman's hand beckons to
him.

Jesus bettelt

Schenk mir deinen goldenen Kamm;
jeder Morgen soll dich mahnen.
Dass du mir die Haare küsstest.
Schenk mir deinen seidenen Schwamm;
jeden Abend will ich ahnen;
Wem du dich im Bade rüstest,
o Maria!

Schenk mir alles, was du hast;
meine Seele ist nicht eitel,
Stolz empfang ich deinen Segen.
Schenk mir deine schwerste Last:
willst du nicht auf meine Scheitel
Auch dein Herz, dein Herz noch legen,
Magdalena?

—*Dehmel*

Jesus begs

Give me your golden comb;
every morning it will remind me
that you kissed my hair.
Give me your silken sponge;
every evening I want to remember
for whom you prepare in your bath,
O Mary!

Give me everything you have;
my soul is not vain,
proudly I received your blessing.
Give me your heaviest burden;
do you not wish to lay your heart,
too, upon my head, Magdalene?



Erhebung

Gib mir deine Hand, nur den Finger,
Dann seh ich diesen ganzen Erdkreis
als mein Eigen an!
O, wie blüht mein Land! Sieh mich
doch nur an,
Dass ich mit dir über die Wolken in die
Sonne kann!

—Dehmel

Exaltation

Give me your hand, just the finger,
then I shall see this entire world as
my own!
O, how my realm flourishes! Just look
at me,
so that I can be with you above the
clouds in the sun!

Waldsonne

In die braunen, rauschenden Nächte
flittert ein Licht herein,
Grüngolden ein Schein.
Blumen blinken auf und Gräser und
die singenden, springenden
Waldwässerlein, und Erinnerungen.
Die längst verklungenen: golden
erwachen sie wieder,
All deine fröhlichen Lieder,
Und ich sehe deine goldenen Haare
glänzen, und ich sehe
Deine goldenenen Augen glänzen, aus
den grünen, raunenden Nächten.
Und mir ist, ich läge neben dir auf dem
Rasen und hörte dich wieder
Auf der glitzeblanken Syrinx in die
blauen Himmelslüfte blasen.
In die braunen, wühlenden Nächte
flittert ein Licht,
Ein goldener Schein.

—Johannes Schlaf

Forest sun

In the somber rustling nights flits a
light,
a green-gold gleam.
Flowers sparkle and grasses and the
singing, leaping
forest rivulets, and memories.
Long since faded: they re-awaken in
gold,
All your merry songs,
and I see your golden hair shining,
and I see
your golden eyes sparkling out of the
green whispering nights.
And it seems as if I lay next to you on
the grass and heard you again
playing your bright, shining syrinx in
the blue ether.
In the somber agitated nights a light
flutters,
a golden glow.

HUGO WOLF

Der Gärtner

Auf ihrem Leibrösslein,
so weiss wie der Schnee,
die schönste Prinzessin
reit't durch die Allee.
Den Weg, den das Rösslein
hintanzet so hold,
der Sand, den ich streute,
er blinket wie Gold.
Du rosenfarbs Hütlein,
wohl auf und wohl ab,
o wirf eine Feder
verstohlen herab!
Und willst du dagenen
eine Blüte von mir,
nimme tausend für eine,
nimm alle dafür!

—Eduard Mörike

The Gardener

On her trusty steed
as white as snow,
the fairest princess
rides through the avenue.
The path that her steed
prances on so charmingly,
the sand that I strew
sparkles like gold.
You little rosy-colored hat,
bouncing up and down,
o, throw me down
a stolen feather!
And if you want, in return,
one of my blossoms,
take all of them for just one,
take them all!

Please turn the page quietly,
and only after the music has stopped.

Sonne der schlummerlosen

Sonne der schlummerlosen, bleicher Stern!
Wie Tränen zittern, schimmerst du von fern;
du zeigst die Nacht, doch scheust sie nicht zurück,
wie ähnlich bist du dem entschwundnen Glück,
dem Licht vergang'ner Tage, das fortan
nur leuchten, aber nimmer wärmen kann!
Die Trauer wacht, wie es durchs Dunkel wallt,
deutlich, doch fern, hell, aber o, wie kalt!

—Byron, translated by Otto Gildemeister

Sun of the sleepless

Sun of the sleepless, pale star!

How tears tremble when you shine from afar;
you reveal the night and do not shrink from it,
how like you are to lost happiness,

to the light of past days that evermore
can illumine, but never again warm!

Grief keeps watch, as it flows through the darkness,
clear, yet far, bright, but oh! so cold!

Bedeckt mich mit Blumen

Bedeckt mich mit Blumen,
Ich sterbe vor Liebe.

Dass die Lust mit leisem Wehen
Nicht den süssen Duft mir entführe

Bedeckt mich!

Ist ja alles doch dasselbe,
Liebesodem oder Düfte
Von Blumen.

Von Jasmin und weissen Lilien
Sollt ihr hier mein Grab bereiten,
Ich sterbe.

Und befragt ihr mich: Woran?
Sag ich: Unter süssen Qualen
Vor Liebe.

—Anon. Spanish, translated by Emmanuel Geibel

Cover me with flowers

Cover me with flowers,
I am dying of love.

So that pleasure with its soft breath
not blow away the sweet fragrance from me,
cover me!

To be sure, it is all the same,
the breath of love or the fragrance
of flowers.

Of jasmine and white lilies
you must make my grave here.
I am dying.

And if you ask: Of what?
I will say: Among sweet torments,
Of love.

Frühling übers Jahr

Das Beet, schon lockert
Sichs in die Höh,
Da wanken Glöckchen
So weiss wie Schnee;
Safran entfaltet
Gewaltge Glut,
Smaragden keimt es
Und keimt wie Blut.
Primeln stolzieren
So naseweis,
Schalkhafte Veilchen,
Versteckt mit Fleiss;
Was auch noch alles
Da regt und webt,
Genug, der Frühling,
Er wirkt und lebt.

Spring through the year

The flower bed is already
giving way upward,
there snowbells tremble,
white as snow;
saffron unfolds
a powerful glow;
it sprouts emeralds,
and sprouts like blood.
Primrose grows haughty,
white as a nose,
roguish violets,
hide yourselves on purpose.
Everything that
grows and moves
—in short, spring—
lives and moves.

Doch was im Garten
Am reichsten blüht,
Das ist das Liebchens
Lieblich Gemüt.
Da glühen Blicke
Mir immerfort,
Erregend Liedchen,
Erheiternd Wort;
Ein immer offen,
Ein Blütenherz,
Im Ernste freundlich
Und rein im Scherz.
Wenn Ros und Lilie
Der Sommer bringt,
Er doch vergebens
Mit Liebchen ringt.

—Goethe

Yet the one thing in the garden
that blooms most richly
is my sweetheart's
delightful spirit.
There glances glow
at me continually,
stimulating little songs,
cheering words;
always open,
her blossoming heart,
friendly when serious,
pure when in jest.
Even if summer
brings rose and lily,
he must wrestle in vain
with my sweetheart.

ARNOLD SCHOENBERG, Cabaret Songs

Galathea

Ach, wie brenn' ich vor Verlangen,
Galathea, schönes Kind,
Dir zu küssen deine Wangen,
Weil sie so entzückend sind.

Wonne die mir widerfahre,
Galathea, schönes Kind,
Dir zu küssen deine Haare,
Weil sie so verlockend sind.

Nimmer wehr' mir bis ich ende,
Galathea, schönes Kind,
Dir zu küssen deine Hände,
Weil sie so verlockend sind.

Ach, du ahnst nicht, wie ich glühe,
Galathea, schönes Kind,
Dir zu küssen deine Knie,
Weil sie so verlockend sind.

Und was tät ich nicht, du Süsse,
Galathea, schönes Kind,
Dir zu küssen deine Füsse,
Weil sie so verlockend sind.

Aber deinen Mund enthülle,
Mädchen, meinen Küssen nie,
Denn ein seiner Reize Fülle,
Küsst ihn nur die Phantasie.

—Frank Wedekind

Galathea

Ah, how I burn with longing,
Galathea, lovely child,
just to kiss your cheeks
for they are so delightful.

Joy that might come to me,
Galathea, lovely child
to kiss your hair,
because it is so tempting.

I'll never stop,
Galathea, lovely child,
trying to kiss your hands,
because they are so tempting.

Ah, you cannot imagine how I burn,
Galathea, lovely child,
to kiss your knees,
because they are so tempting.

And what would I not do, sweet one,
Galathea, lovely child
to kiss your feet,
because they are so tempting.

But never reveal your mouth,
o maiden, to my kisses.
For such a fullness of charms
it can only kiss in fantasy.

Der genügsame Liebhaber

Meine Freundin hat eine schwarze Katze,
Mit weichem knisterndem Sammetfell,
Und ich, ich hab' eine blitzblanke Glatze,
Blitzblank und glatt und silberhell.

The contented lover

My girl friend has a black cat,
with a soft, rustling, velvety coat,
and I, I have a shiny bald pate,
shiny, and smooth, and bright.

Mein Freundin gehört zu den
üppigen Frauen,
Sie liegt auf dem Divan das ganze Jahr,
Beschäftigt das Fell ihrer Katze zu
krauen,
Mein Gott, ihr behagt halt das
sammtweiche Haar.

Und komm' ich am Abend die
Freundin besuchen,
So liegt die Mietze im Schoose bei ihr,
Und nascht mit ihr von dem
Honigkuchen,
Und schauert wenn ich leis ihr Haar
berühr'.

Und will ich mal zärtlich tun mit dem
Schatze,
Und dass sie mir auch einmal "Eitschi"
macht,
Dann stülp' ich die Katze auf meine
Glatze,
Dann streichelt die Freundin die Katze
und lacht.

—Hugo Salus

My girl friend is one of those
voluptuous women,
she lies on her divan all the year long,
occupied with stroking the cat's fur,

my God, how she dotes on that velvety
hair!

And if I come in the evening to visit
my girlfriend,
the cat lies in her lap
and nibbles from the honeycake with
her,
and trembles when I lightly stroke her
fur.

And if I want to act tenderly with my
treasure,
so that she'll do a little "kitschy koo"
with me,
Then I plop the cat on my bald head,

And my girl friend pets the cat and
laughs.

Gigerlette

Fräulein Gigerlette
Lud mich ein zum Tee.
Ihre Toilette
Was gestimmt auf Schnee;
Ganz wie Pierrette
War sie angetan.
Selbst ein Mönch, ich wette,
Sähe Gigerlette
Wohlgefällig an.

War ein rotes Zimmer,
Drin sie mich empfing,
Gelber Kerzenschimmer
In dem Raume hing.
Und sie war wir immer
Leben und Esprit.
Nie vergess' ich's, nimmer:
Weinrot war das Zimmer,
Blütenweiss war sie.

Und im Trab mit Vieren
Führen wir zu zweit,
In das Land spazieren,
Das heisst Heiterkeit.
Das wir nicht verlieren
Zügel, Ziel, und Lauf,
Sass bei dem Kutschieren
Mit den heissen Vieren
Amor hinten auf.

—Salus

Gigerlette

Miss Gigerlette
invited me to tea.
Her outfit
was surely made of snow.
Just like Pierrette
she was dressed.
Even a monk, I bet,
would have looked at Gigerlette
with pleasure.

It was a red room
in which she received me;
yellow candlelight
hung about the room.
And she was, as ever,
lively and spirited.
Never shall I forget it, never:
the room was wine read,
she was blossom white.

And trotting with a fourspan,
we went riding together,
going to that land
that is called Pleasure.
So that we might not lose
the reins, the goal, and the course,
up there with the coachman
behind the four hot steeds
sat Cupid.

—translations by S.L.



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MITSUKO SHIRAI, mezzo-soprano
HARTMUT HÖLL, piano

The audience is politely requested to withhold applause until the end of each group of songs. Please do not applaud after the individual songs within each group.

BRAHMS	An eine Äolsharfe, Opus 19, No. 5
	Mein wundes Herz, Opus 59, No. 7
	Der Tod, das ist die kühle Nacht, Opus 96, No. 1
	Wir wandelten, Opus 96, No. 2
WEBERN	*George-Lieder*, Opus 4
	Eingang
	Noch zwingt mich Treue
	Ja Heil und Dank dir
	So ich traurig bin
	Ihr tratet zu dem Herde
SZYMANOWSKI	*James Joyce-Lieder*, Opus 54
	Gentle lady
	Lean out of the window
	Strings in the earth
	Winds of May
	Rain has fallen
LISZT	Vergiftet sind meine Lieder
	Freudvoll und leidvoll
	Der du von dem Himmel bist
	Die drei Zigeuner

INTERMISSION

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

SCHOENBERG	Lieder, Opus 2
	Erwartung
	Jesus bettelt
	Erhebung
	Waldsonne
WOLF	Der Gärtner
	Sonne der Schlummerlosen
	Bedeckt mich mit Blumen
	Frühling übers Jahr
SCHOENBERG	*Cabaret-Lieder*
	Galathea
	Der genügsame Liebhaber
	Gigerlette

Please note that texts and translations are being distributed separately.

Hartmut Höll plays the Steinway piano.

Notes

Johannes Brahms (1833-1897) is one of the "big five" composers of the art song in nineteenth-century German music (the others being Schubert, Schumann, Wolf, and Richard Strauss). Song was a natural medium for a composer inspired to melody by lyric verse. Moreover, as an extremely private man, Brahms found the expressive possibilities of song more suitable to his interests and artistic strengths than the more outgoing vocal genre of opera, which he never attempted. Yet his songs often seem to lack what one might consider the first requirement for a song composer—sensitivity to language. It is quite evident from the music itself that Brahms often invented the melodies of his songs rather more as an abstract entity, a tune by itself, than as a setting of *this* particular text. Yet Brahms composed great songs, even though some of them often border on absolute music, with the most carefully detailed interlocking of voice and keyboard. He was moved to compose by the texts, which contain most frequently themes of love and nature, often aging and death. These gave rise to deeply moving music on the one hand and, on the other, to melodies that were turned almost at once into folksong.

An air of elegiac disillusionment runs through many of Brahms's songs, even from the early days, such as ***An eine Äolsharfe*** ("To an Aeolian harp"), Opus 19, No. 5, composed in 1858 or 1859. It is a valedictory to Agathe von Siebold, the daughter of a Göttingen university professor with whom he was in love in the late 1850s, and for whom he wrote some fine songs. This one is one of his grandest examples, alternating recitative and melody, the piano's arpeggios suggesting the wild, wind-blown harmonies of the Aeolian harp. The nervous accompaniment and minor mode create the mood of urgency in ***Mein wundes Herz***, Opus 59, No. 7, but the longer note-values in the voice part on the even-numbered lines already anticipate the relative tranquility in which the song will close. ***Der Tod, das ist die kühle Nacht*** ("Death is the sultry night"), Opus 96, No. 1, is a song from the mid-1880s. In this song, Brahms follows every nuance of Heine's verse; this results in a much freer song than usual for him, with a minimum of literal repetition and a careful attention to mood; it is one of the smallest, yet one of the most exquisite, of Brahms's song output. Daumer's poem for ***Wir wandelten***, Opus 96, No. 2, mentions the happy unspoken thoughts in the singer's head, which "resound like cheerful little bells," an image that

shapes Brahms's accompaniment from the beginning, where a little off-beat repeated eighth-note suggests those silvery bells. The exquisite finish of this song fills the piano part with touches of canonic imitation, an appropriate musical image for two lovers quietly enjoying one another's presence.

* * * * *

It is important to remember that the great tradition of German song did not simply come to an end with the beginning of this century, even though singers have always tended to concentrate on the five romantic masters Schubert, Schumann, Brahms, Wolf, and Strauss. Song composition played an important creative role for the composers of the Second Vienna School. All of the main figures—Schoenberg, Berg, and Webern—wrote a number of songs, and did so particularly at those points when they were working out new artistic problems related to the new treatment of the musical language that they were developing. In part this was because a text could provide an expressive pretext for the challenging harmonic language they were developing, a language that was all suspensions, all ways of avoiding coming to a stable conclusion; poetry that expressed powerful or complex or ambivalent emotions could serve to support music that was similarly complex or ambivalent in rhythmic and harmonic terms. **Anton Webern** (1883-1945) followed Schoenberg's example in setting the poetry of Stefan George at this crucial time. In the years 1907-1909 he wrote fourteen songs to George texts, publishing ten of them as his Opus 2 and 3. George's summons into a world of dream was a useful analogue to songs that not only avoid contact with traditional tonality, but also seem to float in a free rhythm, with very little sense of pulse in the frequently irregular tempos. Yet already it is possible to hear the basic figures that will be transformed in many ways to shape his later atonal music.

* * * * *

James Joyce published his first book—a collection of lyric poems inspired by the Elizabethan song writers like Dowland, but with a more modern sensibility—in 1907 under the



title *Chamber Music.* Surely a title like that is an invitation to composers to consider these elegant brief lyrics as the basis for songs. But oddly enough, with one exception (a single 1925 song by Frank Bridge), it took two decades before anyone attempted to deal with Joyce's texts in song—and when it did happen, the composer was not even a native speaker of English, but rather the Polish composer **Karol Szymanowski** (1882-1937)! These songs are among the composer's later works, written in 1927. As published by the composer, Opus 54 originally contained just four songs, including "Gentle lady" and "Lean out of the window." Mitsuko Shirai and Hartmut Höll will also perform three other Joyce settings, which Szymanowski left as detailed sketches. These songs were reconstructed by Adam Neuer in 1977 (the sketches having been published in 1949) and now appear in the composer's collected works as part of Opus 54. Despite their relatively late date, the Joyce songs revert to the "impressionist" style of Szymanowski's music of a decade earlier (which includes many of his best-known works). Though composed in a language not his own, his response to the English texts is fully appropriate, with a delicate control of vocal lyricism, and an accompaniment implying modal harmonies of various types with the emphasis on sound color.

* * * * *

As one of the most cosmopolitan figures of the Romantic era—almost inevitable, given his wide-ranging travels and residences in various countries—**Franz Liszt** (1811-1886) composed songs in a number of languages, but most often French, Italian, or German, choosing texts by some of the greatest poets of the various traditions (Victor Hugo, Petrarch, and Goethe, for example). The selection to be performed here comes from the German wing of his prolific output. Although Liszt's songs have never been regarded as a central part of his output (the piano solo music and the symphonic poems usually take that label), he nonetheless composed songs actively throughout his life, and often reworked songs, or made a completely different setting of a text already used, which bespeaks a desire to come to terms seriously with lyric poetry and to work out to his satisfaction the relationship between words and music. ***Vergiftet sind meine Lieder*** is a passionate outburst, setting a short poem of two stanzas from Heine's *Buch der Lieder,* and translating the poet's bitter irony with declamation of considerable violence. ***Freudvoll und leidvoll*** is a song from Goethe's *Egmont,* sung there by the hero's sweetheart, who is a lively, openhearted girl. Liszt makes of it something rather more gently yearning than Goethe might have expected, and he plays up the dramatic opposition between "rejoicing to heaven" and "saddened unto death." ***Der du von dem Himmel bist*** captures the serenity of Goethe's poem with sustained chords and a hymnlike melody for the opening invocation, growing chromatic and tormented in the middle ("what good is all this pain and pleasure?") and ending in a mood of utter stillness. ***Die drei Zigeuner*** is a narrative ballad, to which Liszt lends a whiff of Hungarian air (particularly in the musical suggestion of the cymbalom—mentioned in the course of the

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poem—as part of the piano's introduction). With wonderful wit and imagination, Liszt characterizes each of the three different gypsies according to their different characters, depicting the first one's fiddle, the smoke rising from the pipe of the second, and more hints of the cymbalom, with touches of the Hungarian national dance, the *csárdás*.

* * * * *

As mentioned above, **Arnold Schoenberg** (1874-1951), like Berg and Webern, composed many songs, forty-two of which were published in his lifetime with the opus numbers 1, 2, 3, 5, 12, 14, 15, and 48, and another three dozen (mostly early works) after his death. As the sequence of opus numbers shows, Schoenberg found song-writing especially useful early in his career. One of the most important events in his early career as a composer was the discovery of the poetry of Richard Dehmel (1863-1920), whose poem *Verklärte Nacht* ("Transfigured Night") inspired Schoenberg's earliest masterpiece, the Opus 4 string sextet of that name (to be played in tomorrow night's Prelude Concert). Even slightly earlier in 1899 he had set some of Dehmel's texts as songs; the first three songs of Schoenberg's Opus 2 contains these. In 1912—when he was on the verge of a far more earthshaking musical development—Schoenberg wrote to Dehmel to tell him how the poems had "exercised a decisive influence on my musical development." This music is chromatic in a post-Wagnerian sense, but the accompaniments are less "symphonic," though highly varied in texture and supporting the sensuous phrases of the texts with equally sensuous harmonies.

* * * * *

Although he composed chamber music, orchestral works, and an opera, **Hugo Wolf** (1860-1903) is remembered today almost entirely as the composer of some of the most exquisite and varied songs in the entire repertory of the German Lied. Wolf's poetic taste was the most refined of any of the great song writers. He felt that his debt to the poets whose texts inspired him was so great that he always put their names above his own on the title pages of his song collections. And when he performed his songs, he often had the poem recited first, so as to emphasize its importance. Moreover, he avoided setting texts that he felt had already been satisfactorily treated by an earlier composer. Wolf's musical language was imbued with the chromaticism of Wagner, who was one of his idols, but where Wagner required the largest possible scale for the creation of his masterpieces, Wolf could compress an emotion, a dramatic situation, a character into the briefest space. Many of his finest songs are no more than two pages long.

Der Gärtner is from the Mörike song book, which he composed in two periods of white-hot creativity in 1888. This particular song is one of two that he composed on March 7; two others had preceded it by a day, and one more followed it the next day. *Der Gärtner* is lighthearted and marked by a rhythmic grace, especially in its suggestion of the princess's



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galloping steed, yet this image also conceals deep feelings under the cheerful surface. ***Sonne der schlummerlosen*** is a late and all but unknown Wolf song set to a German translation of a poem by Lord Byron. This was written in the very last days of 1896, the last Christmas and New Year that he spent living on his own, for already a medical examination had demonstrated the beginnings of the tertiary stage of syphilis, and in the fall of 1897 his mental state collapsed, requiring his confinement in an asylum. Whether or not it can be seen as anticipating in any way those dark events, *Sonne der schlummerlosen* is one of the bleakest and saddest of all of Wolf's songs; in this respect it is reminiscent of the late Mary Stuart songs of Robert Schumann, whose life also ended in insanity. ***Bedeckt mich mit Blumen*** comes from Wolf's *Spanish Songbook*, a collection of settings of Spanish poetry (but in German translation). This song was composed on November 10, 1889. It is a beautifully ecstatic song of love's torment, with the swooning lover positive that he or she is dying—temporarily, to be sure—from the force of love. Like so many of his colleagues in song composition, Wolf turned eagerly to Goethe, especially in the 100-day period between the end of October 1888 and mid-February 1889, during which time he set fifty of Goethe's poems. ***Frühling übers Jahr*** (December 21, 1888) is not only one of Goethe's most delicious love poems, it is also one of Wolf's most exquisite songs.

* * * * *

In the early years of the century, a kind of cabaret, or *Brettl* (the word is a reference to the "boards" that actors have trod on the stage in all times), flourished, especially in Berlin. This was an imitation of the already-popular Parisian cabaret of the 1890s. At the turn of the century, an entrepreneur named Ernst von Wolzogen decided to open a nightclub in Berlin that would provide material catering to quite a literary audience. His writers included Frank Wedekind (author of the play that Berg would turn into *Lulu*), among others. Texts of some of the songs that appeared in this cabaret were published in a collection that enjoyed a considerable sale. One of its purchasers was **Arnold Schoenberg**. We do not know why he was especially interested in these poems—whether in the hope of becoming a successful cabaret composer himself, or simply trying his hand at a different style. In any case, of the "*Brettl-Lieder*" that he composed, only one was performed at Wolzogen's theater, even though Schoenberg was musical director there for a short time. But he kept all of the manuscripts of his unperformed songs, carrying them with him as he moved from place to place, eventually settling in Los Angeles, so they clearly meant something to him. And to us they reveal a surprising glimpse of the sense of humor of a composer who is most often regarded as deadly serious. It was the tradition in Wolzogen's cabaret that lightly erotic songs such as these were sung by a woman dressed as a man in a tuxedo, with top hat and cane, singing about love (usually illicit) with a woman. The gender-bending implicit in the songs and the performances delighted the original audiences. This setting must be understood by modern listeners in order to grasp the many ironies of these delightful songs.

—Steven Ledbetter

ARTISTS

Mitsuko Shirai



Making a return appearance at Tanglewood this summer, mezzo-soprano Mitsuko Shirai has appeared as soloist with the Berlin Philharmonic, the New Japan Philharmonic, the Atlanta Symphony, the Nouvel Orchestre Philharmonique in Paris, and the Academy of St. Martin in the Fields, with such conductors as Yuri Ahronovich, Gary Bertini, Riccardo Chailly, Janos Ferencsik, Eliahu Inbal, Sir Neville Marriner, Seiji Ozawa, and Wolfgang Sawallisch. With German pianist Hartmut Höll she gives concerts and Lieder recitals in Europe, North America, Israel, and Japan. Ms. Shirai's voice encompasses music for both soprano and mezzo. Berlioz's *Les Nuits d'été* and Mahler's Second and Fourth symphonies are in her repertoire along with Berg's Seven Early Songs, Mahler's Rückert Lieder, and Julian Carillo's *Preludio a Colon*. She has sung the first contralto part in Mahler's Eighth Symphony in Tokyo and the contralto part in Proko-



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fiev's *Alexander Nevsky* in Brussels. She made her New York debut in 1989 with Ravel's *Shéhérazade*. Her repertoire also includes such rarely performed works as the first version of Hindemith's *Das Marienleben*, Malipiero's cycle *Le stagioni italiche*, and the complete Lieder of Webern. In 1992 she appeared at New York's Carnegie Hall for a now-famous project focusing on Schubert's *Winterreise*. In opera Mitsuko Shirai has appeared in Mozart's *Lucio Silla*, Wagner's *Das Liebesverbot*, Dukas' *Ariane et Barbe-bleue*, and Berlioz's *La Damnation de Faust*. In 1987 she was acclaimed in Frankfurt for appearances in *Così fan tutte* as Despina, a role she takes pains to present seriously without the usual comic trappings, and which she has also performed in Brussels. Ms. Shirai has recorded for Capriccio (songs by Mozart, Schumann, Brahms, Schubert, Liszt, Berg, Schoenberg, Strauss, Mahler, and others, as well as Mahler's Fourth Symphony, and Wolf's orchestral songs and *Manuel Venegas*), Philips (Mozart and Spohr), EMI (Mendelssohn and Schumann), and MDG (Bergmüller and Spohr). In 1996 Ms. Shirai received Japan's Great Idemitsu Music Award. In 1982 she was awarded the Robert Schumann Prize of the City of Zwickau, an honorary distinction she shares with such artists as Peter Schreier, Sviatoslav Richter, Dietrich Fischer-Dieskau, and Theo Adam. In the years 1973-76 she won first prizes in singing competitions in Vienna, Zwickau, 's-Hertogenbosch, Athens, and Munich; since 1985 she has been a frequent jury member at international singing competitions. Mitsuko Shirai and Hartmut Höll give Lieder master classes in Finland, at the Schleswig-Holstein Festival, in Switzerland, and in the United States, as well as at Isaac Stern's music center in Jerusalem and in Weimar, and annually at the Mozarteum in Salzburg. As professors at the Musikhochschule in Karlruhe, Ms. Shirai and Mr. Höll organized a unique "Lied center" for duos there in 1992. Since October 1994 they have also been visiting professors at the Mozarteum in Salzburg. In 1997 they were jointly awarded the ABC International Music Award in Japan. Mitsuko Shirai and Hartmut Höll made their first Tanglewood recital appearance in July 1996, at which time Ms. Shirai also made her BSO debut with Seiji Ozawa and the orchestra.

Hartmut Höll



Born in Germany, Hartmut Höll studied in Stuttgart, Munich, and Milan. Since that time he has been working as a Lied-duo with mezzo-soprano Mitsuko Shirai throughout Europe, Israel, Japan, and North and South America. His Lieder recordings with her for Capriccio include songs by Mozart, Schumann, Brahms, Schubert (including *Winterreise*), Liszt, Wolf, Berg, Schoenberg, Strauss, Mahler, and others. Together they have received a number of international awards and prizes. In 1993 Mitsuko Shirai and Hartmut Höll were granted the "Carte Blanche" of the Auditorium du Louvre Paris, where they presented five programs of vocal and instrumental chamber music. Both artists give master classes for song in Finland, at the Schleswig-Holstein Festival, at the Mozarteum in Salzburg, in Switzerland, in the United States, and at Isaac Stern's music center in Jerusalem. From 1982 until 1993 Hartmut Höll was Dietrich Fischer-Dieskau's partner at the piano, their collaboration being much praised in annual recitals at the Salzburg Festival, at the festivals of Edinburgh, Florence, Lucerne, Munich, and Berlin, and in concerts at New York's Carnegie Hall, and in Japan, Israel, and Scandinavia. Together Messrs. Fischer-Dieskau and Höll made recordings for EMI (Beethoven Lieder and folk songs, Grieg), Orfeo (Pfitzner, Fauré, Ravel, Spohr, and others), BR (Brahms), Claves (Schoeck, Wolf, Debussy, and Mendelssohn), and Teldec (Loewe, songs of the Belle Epoque). Mr. Höll often performs chamber music with violist Tabea Zimmermann; EMI has released their recordings of works by Shostakovich, Britten, Brahms, and Schumann. Capricco has released their recording with Mitsuko Shirai of songs with viola and piano, as well as their collaboration with Ms. Shirai and author Peter Härtling on Schubert's *Winterreise* ("2 x *Winterreise*"). In 1990 Mr. Höll was awarded the Robert Schumann Prize from the city council of Zwickau, an honorary award he shares with such artists as Peter Schreier, Sviatoslav Richter, and Dietrich Fischer-Dieskau. Hartmut Höll is artistic director of the Internationale Hugo-Wolf Akademie für Gesang-Dichtung-Liedkunst e.V. Stuttgart. He taught a song class for piano players and singers at the Musikhochschule in Frankfurt until 1986, and in Cologne from 1987 to 1992. Hartmut Höll and Mitsuko Shirai are professors at the University of Karlsruhe, where since April 1992 they have been teaching a joing class for singers and pianists. Since October 1994 they have also been professors at the Mozarteum in Salzburg. Mr. Höll and Ms. Shirai made their first Tanglewood appearance with a 1996 recital in Seiji Ozawa Hall.

Tanglewood
1998

Prelude Concert

Friday, August 21, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

VICTOR ROMANUL, violin
TATIANA DIMITRIADES, violin
STEVEN ANSELL, viola
EDWARD GAZOULEAS, viola (Boccherini; viola II in Strauss and Schoenberg)
RONALD FELDMAN, cello (cello I in Boccherini and Strauss)
ANDREW PEARCE, cello (cello I in Schoenberg)

BOCCHERINI — String Quintet in C, G.324
- Ave Maria delle parrochie
- Minuetto dei ciechi
- Largo assai Rosario
- *Los Manolos*. Allegro vivo
- Ritirata con variazioni

STRAUSS — Sextet for Strings (from *Capriccio*, Opus 85)

SCHOENBERG — *Verklärte Nacht*, for string sextet, Opus 4

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Notes

Luigi Boccherini (1743-1805) was essentially a composer of chamber music, not only in the sense that he wrote more of it than any other kind of music, but also in the sense that it suited his musical approach better. He was a master of elegant detail and not one for the grand style, the long line. Moreover, his life—spent largely in Spain, out of the main circuit of musical development—almost guaranteed that his music would develop along its own independent course. He wrote more than 100 string quintets, nearly as many string quartets, and again as many quintets with four strings and one other instrument.

Seven of Boccherini's 500 instrumental compositions bear programmatic titles, yet this tiny minority of works has generally become better known than the abstract pieces. The present quintet was published in 1780 by the Parisian house of Plevel, who paid 60 doubloons for any large work, 30 for a small one. Boccherini identified the Opus 30 quintets as *petite*. This became one of his best-known works; Boccherini himself later arranged the last movement (a special hit) as a string quintet with two violas, as a guitar quintet, and as

a piano quintet; in our day, the composer Luciano Berio has made an orchestral version of the final movement, the "retreat," for symphony orchestra, drawing upon all of Boccherini's versions.

The composer's own manuscript explains the overall title of the work and the headings of the movements:

> This quintettino describes the music that one hears at night in the streets of Madrid, beginning with the bell of the Ave Maria and ending with a military retreat [the return to barracks]. All that is not prescribed by the rigor of counterpoint must aim at rendering the truth of the thing I have tried to represent. *Ave Maria delle parrochie*—Ave Marias of the town's parishes. Then *Minuetto dei ciechi*, the minuet of the blind beggers [which contains the indication *"con mala grazia"*—"with ill grace"!]. The cellists will hold their instruments across their knees and, using all the fingernails, will imitate the sound of a guitar. After a brief pause the whole minuet is repeated and then leads into the Rosary, but without strict time being kept. Rosary-Passacaglia of the street singers [again with guitar-like effects]—Retreat with variations. One will imagine that the retreat begins to be heard in the distance, so that it must first be played *piano*, so softly that it is scarcely audible; the indications *crescendo* and *marcando* must then be strictly observed.

* * * * *

For what turned out to be his fifteenth and last venture on the operatic stage, **Richard Strauss** (1864-1949) chose—or, rather, co-wrote—a libretto dealing with the fundamental question of artistic aesthetics in the realm of vocal music, an issue that has absorbed opera-lovers and operatic composers since the days of the very first opera written 350 years before Strauss's work: which is more important—the words or the music? But virtually all earlier discussion of the topic took place in pamphlets, theoretical treatises, and journalistic *feuilletons*, not on the stage itself. In the case of *Capriccio*, the plot hinges around this question. The composer and his librettist Clemens Krauss (with Strauss's help) set the events of the plot in an aristocratic chateau near Paris in 1777. Two men, the composer Flamand and the poet Olivier, are in love with the young widow Countess Madeleine. Her birthday is coming soon, and the idea has been proposed to perform an opera in her honor—with a libretto by Olivier and music by Flamand, with the stipulation that the Countess herself must determine how the opera will end by choosing one or the other of her swains to be her husband—in essence deciding which was more persuasive, Olivier's words or Flamand's music.

The opera opens in an utterly surprising and original way—yet one that perfectly fits this domestic "conversation piece": before the curtain rises, six solo stringed instruments in the orchestra play a piece of chamber music, a sextet that introduces many of the musical ideas to be heard in the opera (we later learn that they are part of one of Flamand's compositions). At the same time, it is an elegant short composition in itself, crafted with all of Strauss's intricate brilliance in handling multiple instrumental lines and creating memorable sonorities, surely the most unusual opera "overture" ever composed.

* * * * *

Arnold Schoenberg (1874-1951), that giant among twentieth-century composers, wrote his most popular score, *Verklärte Nacht* (*Transfigured Night*), at the very end of the nineteenth century. Its popularity certainly has something to do with the work's palpable links to the era that was ending, but it is at the same time remarkably forward-looking, anticipating the composer that Schoenberg became. Throughout the 1890s Schoenberg had composed string quartets, the medium he knew best as a performer (he played the cello). Most of these he destroyed, but one score, an enormously assured and competent quartet in D, dating from 1897, shows how much he had learned in his self-directed study and his few formal lessons with his friend Alexander von Zemlinsky. Yet even this could scarcely prepare us for the artistic maturity of the string sextet he was to create two years later.

Like so many Schoenberg scores, *Verklärte Nacht* was written at a furious pace, the bulk of the work being composed in just three weeks in September 1899, though the composer was not ready to sign and date his score until December 1. The overt inspiration was a poem

by the German writer Richard Dehmel (1863-1920), whose *Weib und Welt* ("Woman and World") had made something of a stir at its publication in 1896 when goverment censors found some of the poems offensive. Schoenberg set texts from Dehmel's book almost at once in some of his earliest songs (Opus 2 and 3). *Verklärte Nacht* was a natural choice as an inspiration for a musical setting, since Dehmel's poem is laid out almost in a musical way. The last line, for example, is a transformed echo of the opening line, a device that Schoenberg brilliantly mirrors in the music.

The poem is laid out in five short sections, of which the first, third, and fifth are impersonal narration describing the unnamed man and woman walking along on a moonlit night. At first the natural surroundings seem cold and bare. The second section is a speech by the woman, who confesses that she carries another man's child. Before she met her companion, she explains, she had felt that motherhood would provide her with purpose. Now she has fallen in love with him and must confess her fault. A brief narrative interlude describes her faltering steps and the moonlight flooding down upon them. The man's response makes up the fourth section of the poem. He is understanding and magnanimous. The radiance of the natural world convinces him that the love they feel will draw them together and make the child theirs as well. The poem closes with another description of the moonlit night—now bright with hope.

For all its reflection of the original poem, though, *Verklärte Nacht* thoroughly transcends the usual point-to-point descriptiveness of run-of-the-mill romantic program compositions and provides a thoroughly satisfying musical shape on its own terms. It is cast as a double sonata, following the five sections of Dehmel's poem. The "narrative" parts are quite brief, but the second and fourth, representing, respectively, the words of the woman and the man, are full-scale sonata forms, the first in D minor, the second in D major (though it must be remembered that these keys are already stretched considerably in their tonal function). Moreover, the second is built out of musical ideas that affirm expressive ideas heard more tentatively in the first. From the literary point of view, this can be seen as a reflection of the woman's anguish on the one hand and the man's generous confidence on the other. But it functions equally well from a purely musical point of view, with the second sonata section truly completing and "transfiguring" the first, so that the dark and faltering steps of the opening end with the serene and shimmering moonlight at the close.

—Steven Ledbetter

ARTISTS

Violinist **Victor Romanul** joined the Boston Symphony at the beginning of the 1992 Tanglewood season and was an assistant concertmaster of the BSO for two years beginning in April 1993. Mr. Romanul began performing at the age of seven. His first teacher was Alfred Krips, former associate concertmaster of the Boston Symphony. He was soloist in Beethoven's Triple Concerto at eleven, and in the Brahms Violin Concerto at thirteen. Subsequently he studied with Ivan Galamian, former BSO concertmaster Joseph Silverstein, and Jascha Heifetz. In 1979 Mr. Romanul won the Pierre Mayer Award for Most Outstanding String Player at the Tanglewood Music Center. In 1981, at twenty-one, he joined the Pittsburgh Symphony as associate concertmaster, a position he held for six years, leaving that orchestra in 1987 to perform as a chamber music and solo artist. Mr. Romanul is on the faculty of the Boston Conservatory of Music, where he teaches violin, chamber music, and string pedagogy.

Born and raised in New York, **Tatiana Dimitriades** attended the Pre-College Division of the Juilliard School. She earned her bachelor's and master's degrees in music, as well as an Artist Diploma, from the Indiana University School of Music, where she was awarded the Performer's Certificate in recognition of outstanding musical performance. Ms. Dimitriades joined the Boston Symphony at the start of the 1987-88 season. A recipient of the Lili Boulanger Memorial Award, she has also won the Guido Chigi Saracini Prize presented by the Accademia Musicale Chigiana of Siena, Italy, on the occasion of the Paganini Centenary, and the Mischa Pelz Prize of the National Young Musicians Foundation Debut Competition in Los Angeles. Ms. Dimitriades teaches at the Boston Conservatory of Music. An active chamber musician, she is a member of the Boston Artists Ensemble and of the Boston Conservatory Chamber Ensemble. She

was concertmaster of the Newton Symphony Orchestra, with which she appeared often as a concerto soloist, and continues to perform frequently in recital and chamber music throughout New England.

Steven Ansell joined the Boston Symphony Orchestra as its principal viola in September 1997, having previously appeared with the orchestra in Symphony Hall as guest principal viola. A native of Seattle, Mr. Ansell also remains a member of the acclaimed Muir String Quartet, which he co-founded eighteen years ago, and with which he has toured extensively throughout the world. A graduate of the Curtis Institute of Music, where he studied with Michael Tree and Karen Tuttle, Mr. Ansell was named professor of viola at the University of Houston at twenty-one and became assistant principal viola of the Pittsburgh Symphony Orchestra under André Previn at twenty-three. As a recording artist he has received two Grand Prix du Disque awards and a *Gramophone* Magazine award for Best Chamber Music Recording of the Year. He has appeared on PBS's "In Performance at the White House" and has participated in the Tanglewood, Schleswig-Holstein, Marlboro, Blossom, Newport, Spoleto, and Snowbird festivals. Mr. Ansell currently teaches at the Boston University School for the Arts. As the BSO's principal viola he is also a member of the Boston Symphony Chamber Players.

Violist **Edward Gazouleas** joined the Boston Symphony Orchestra at the beginning of the 1990-91 season. After viola studies with Raphael Hillyer and Steven Ansell at Yale University, he received his bachelor's degree in 1984 from the Curtis Institute of Music, where he studied viola with Michael Tree and Karen Tuttle. Before joining the Boston Symphony he was a member of the Pittsburgh Symphony Orchestra's viola section from 1985 to 1990. Prior to that he performed with the Concerto Soloists of Philadelphia, the New Haven Symphony Orchestra, the Chamber Orchestra of New England, and as first-desk player with the New York String Orchestra under Alexander Schneider. An avid chamber musician, Mr. Gazouleas was winner of the Eighth International String Quartet Competition in Evian, France, as a member of the Nisaika Quartet in 1984 and made his Carnegie Hall recital debut as a member of the Cezanne Quartet in 1982. He also performed at the Norfolk Festival and the Pensacola Chamber Music Festival. Mr. Gazouleas has taught viola as an instructor at Temple University and privately at Swarthmore College.

Since joining the Boston Symphony Orchestra's cello section in 1967 at age nineteen, **Ronald Feldman** has received critical acclaim for a wide variety of musical achievements. Increasingly in demand as a conductor, Mr. Feldman was assistant conductor of the Boston Pops Orchestra from 1989 to 1993. Formerly music director and conductor of the Worcester Symphony Orchestra and of the Boston new music ensemble Extension Works, Mr. Feldman was also music director and conductor for five seasons of the New England Philharmonic. In 1988 he and the New England Philharmonic were awarded the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. Since the 1989-90 season he has been conductor of the Berkshire Symphony, with which he received his second ASCAP Award for Adventuresome Programming of Contemporary Music, for the 1990-91 season. Mr. Feldman has appeared as a guest conductor with the Rochester Phlharmonic, the Saint Louis Symphony, the Pro Arte Orchestra, the Springfield Symphony, the MIT Experimental Studio, and the Albany Symphony. Born in Brooklyn and a graduate of Boston University, he currently teaches at the Tanglewood Music Center and at the Boston Conservatory, where he is conductor of the orchestra and chairman of the string department.

Cellist **Andrew Pearce** joined the Boston Symphony Orchestra in September 1996. Mr. Pearce has been soloist with the Los Angeles Philharmonic, the New York Philharmonic, the Utah Symphony, the Polish Chamber Orchestra, and the Los Angeles Chamber Orchestra, among other orchestras, and has performed at the Vancouver Chamber Music Festival and at the Grand Teton Music Festival. A graduate of the University of Southern California, he studied with Lynn Harrell, Eleonore Schoenfeld, and Ryan Selberg. Head of the chamber music program and a cello teacher at Vancouver Academy of Music from 1989 until he joined the BSO, Mr. Pearce has also been a cello instructor at the Los Angeles Conservatory of Music and at the Klinger String Quartet Seminar in Germany. He was the first recipient of the University of Southern California's Hammer-Rostropovich Prize in 1983 and has received several other awards, including the Presidential Scholar in the Arts Medallion awarded by Ronald Reagan in 1983 and first prize at the Coleman International Chamber Auditions in 1981 and 1982.


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BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Friday, August 21, at 8:30

CHARLES DUTOIT conducting

DEBUSSY — *Petite Suite* (orch. Henri Büsser)
- En bateau
- Cortège
- Menuet
- Ballet

BRUCH — Violin Concerto No. 1 in G minor, Opus 26
- Prelude: Allegro moderato—
- Adagio
- Finale: Allegro energico

SARAH CHANG

INTERMISSION

STRAVINSKY — *Petrushka* (original version, 1911)
- The Shrove-Tide Fair
- Petrushka's Room
- The Moor's Room
- The Shrove-Tide Fair (toward evening)

RANDALL HODGKINSON, piano

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

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NOTES

Claude Debussy
Petite Suite (orchestrated by Henri Büsser)

Achille-Claude Debussy was born at St. Germain-en-Laye, Department of Seine-et-Oise, France, on August 22, 1862, and died in Paris on March 25, 1918. The Petite Suite, *for piano duet, is a very early work, probably dating from late 1888; Debussy himself and his future publisher Jacques Durand gave the first performance on March 1, 1889. Debussy entrusted an orchestral version to Henri Büsser in 1907; the orchestral version was premiered in November that year. The Boston Symphony Orchestra has performed the complete score only once before, in March 1920, under the baton of Pierre Monteux, though the first two movements were twice given as part of "Young People's Concerts" in 1922 and 1926. The score calls for two flutes (second doubling piccolo), two oboes, English horn, two clarinets, two bassoons, two horns, two trumpets, timpani, cymbals, tambourine, triangle, harp, and strings.*

Debussy composed his popular *Petite Suite* soon after the publication of the two *Arabesque*s, his first works to see print, and it is part of the same world of delicacy and grace, though as of yet only hinting at the original voice that Debussy was to develop in just a few years. But it has become very popular in the transcription for small orchestra of Henri Büsser (1872-1973; yes, he lived to within two months of his 102nd birthday), one of the last remnants of the French nineteenth-century tradition. The pieces are unassuming, yet charming, and—as Debussy's biographer Edward Lockspeiser has pointed out—each one seems to echo a different predecessor in French music. Moreover, the titles of the first two pieces appear in Verlaine's *Fêtes galantes*, one of Debussy's favorite places to look for song texts, so it is possible that he had images in mind from the Verlaine poems with those titles. Certainly the third movement is a transcription of another Debussy song, from 1882, by coincidence entitled *Fête galante*, but with a text by Théodore de Banville; Debussy described the song as "Louis XIV music with 1882 ideas."

En bateau is a cool barcarolle that suggests Fauré. The second movement, *Cortège*, has a colorful swagger with the lilt and color of Bizet. The soft and delicate *Menuet* is a gem of lightness, possibly pointing to Massenet. And the final *Ballet* suggests, at least in its main material, the verve of Chabrier, though the central waltz could come straight out of a ballet by Delibes. All in all, entirely suitable models for a young French composer, who here shows that he has learned quite well how the musical world of his day works—and after this set out to change it.

—Steven Ledbetter

Max Bruch
Violin Concerto No. 1 in G minor, Opus 26

Max Karl August Bruch was born in Cologne, Germany, on January 6, 1838, and died in Friedenau, near Berlin, on October 20, 1920. His Violin Concerto in G minor was composed during the years 1864 and 1867; after a number of revisions it achieved its final state in October 1867. There was apparently a performance of a preliminary version of the score in Koblenz on April 24, 1866, with a soloist named O. von Königslöw and Bruch conducting; the definitive version was first performed by Joseph Joachim (to whom the work is dedicated) in Bremen on January 7, 1868, with Karl Reinthaler conducting. The American premiere took place at the New York Academy of Music on February 3, 1872, under the direction of Carl Bergmann; Pablo Sarasate was the soloist. Emanuel Borok was soloist for the first Tanglewood performance of the Bruch G minor violin concerto on August 8, 1975, under Arthur Fiedler's direction; James Conlon led the BSO's most recent performance here, with soloist Itzhak Perlman, on July 19, 1997. In addition to the solo violin, the score calls for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, timpani, and strings.

Max Bruch was a child prodigy who grew into a gifted composer of extraordinary taste and refinement, a composer who could always be relied on to turn out works of professional finish and often of great beauty. He composed in virtually every medium and was highly successful in most. His cantata *Frithjof*, Opus 23 (1864), was extraordinarily popular for the rest of the century; it used to be given in Boston every year or so. Similarly his *Odysseus* (a cantata built on scenes from Homer), *Achilleus*, and a setting of Schiller's *Das Lied von der Glocke* were long popular in the heyday of the cantata and oratorio market that was fueled by annual choral festivals in just about every town of any size or cultural pretension in Europe or America. He also wrote three operas, three symphonies, songs, choral pieces, and chamber music. He was active as a conductor in Germany and England and eventually became a professor of composition at the Berlin Academy.

Yet today he is remembered primarily for a few concertos. There can be little doubt that the violin was his preferred solo instrument. With the exception of a double concerto for clarinet and viola, all of his compositions for soloist with orchestra—three concertos, the *Scottish Fantasy*, a Serenade, and a *Konzertstück*—feature the violin. The absence of other media in his concerto output was not for lack of opportunity or invitation. But Bruch felt a strong disinclination to compose for the piano. When Eugen d'Albert specifically asked for a piano concerto in 1886, Bruch wrote to his publisher Simrock, "Well—me, write a piano concerto! That's the limit!" Twelve years earlier, when Simrock had suggested that there might be a market for a cello concerto, Bruch was even more outspoken: "I have more important things to do than write stupid cello concertos!"*

In any case, Bruch limited himself almost totally to the violin, and of his three concertos for that instrument, the first was one of his earliest successes and remains the most frequently performed of all his works. The fact that his other work has almost totally dropped out of sight may have been caused, in large part, by his desire to compose music that was immediately "accessible," comprehensible to the bulk of the audience on first hearing. Such music rarely retains its interest over the stylistic changes of a century. Bruch was certainly never embroiled in the kind of controversy that followed Brahms or Wagner or most of the other great innovators. In many respects he resembled the earlier Spohr and Mendelssohn, both of whom wrote a great deal of merely ingratiating music (though Mendelssohn, to be sure, also composed music that was more than that); it might be well made, but it did not speak to audiences across the decades, though every now and then someone would trot out one piece or another, having discovered that it was undeniably "effective."

One of the few works of Bruch that has not fallen into that rather patronizing category is his earliest published large-scale work, the present concerto. And it is, of course, the violinists who have kept it before the world, since it is melodious throughout and ingratiatingly written. The G minor concerto is so popular, in fact, that it is often simply referred to as "the Bruch concerto," though he wrote two others for violin, both in D minor.

Bruch had a great deal of difficulty bringing the work to a successful conclusion; he reworked it over a period of four years, which included even a public performance of a preliminary version. In the end, many of the details of the solo part came about as the result of suggestions from many violinists. The man who had the greatest hand

*To be sure, there were few cello concertos around to serve as inspiring models at the time—in fact, none that holds a place in the repertory. Moreover, there were relatively few virtuosi of the cello whose performances might inspire a composer to anything other than humdrum scale-work. The earliest cello concerto to retain a firm place in the repertoire is Dvořák's, and it comes from a good twenty years after Bruch's comment. Dvořák had been preceded and inspired by Victor Herbert, who was himself a virtuoso cellist and whose Second Cello Concerto (1893) can still be heard occasionally; his earlier Suite for cello and orchestra and his First Concerto deserve another hearing. Also in the 1890s the Bostonian Arthur Foote composed a cello concerto, which still remains in manuscript.

in it was Joseph Joachim (who was, of course, also to serve much the same function for the violin concerto of Johannes Brahms); Joachim's contribution to the score fully justifies that placing of his name on the title page as dedicatee. He worked out the bowings as well as many of the virtuoso passages; he also made suggestions concerning the formal structure of the work. Finally, he insisted that Bruch call it a "concerto" rather than a "fantasy," as the composer had originally intended.

Bruch's planned title—"Fantasy"—helps to explain the first movement, which is something of a biological sport. Rather than being the largest and most elaborate movement formally, Bruch designs it as a "prelude" and labels it as such. The opening timpani roll and woodwind phrase bring in the soloist in a progressively more dramatic dialogue. The modulations hint vaguely at formal structures and new themes, but the atmosphere throughout is preparatory. Following a big orchestral climax and a brief restatement of the opening idea, Bruch modulates to E-flat for the slow movement, which is directly linked to the Prelude. This is a wonderfully lyrical passage; the soloist sings the main theme and an important transitional idea before a modulation to the dominant introduces the secondary theme (in the bass, under violin triplets). Though the slow movement ends with a full stop (unlike the Prelude), it is directly linked with the finale by key. The last movement begins with a hushed whisper in E-flat, but an exciting crescendo engineers a modulation to G major for the first statement (by the soloist) of the main rondo theme. This is a lively and rhythmic idea that contrasts wonderfully with the soaring, singing second theme, which remains in the ear as the most striking idea of the work, a passage of great nobility in the midst of the finale's energy.

—S.L.

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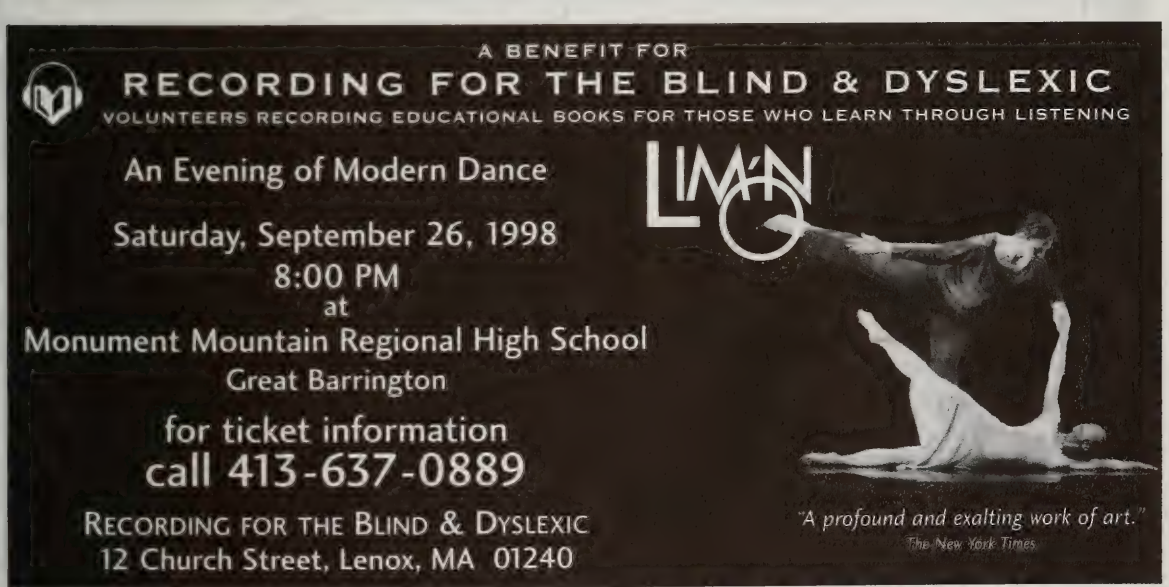
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Igor Stravinsky
Petrushka, Burlesque in four scenes (original version, 1911)

Igor Fedorovich Stravinsky was born at Oranienbaum, Russia, on June 17, 1882, and died in New York on April 6, 1971. He composed Petrushka *at Lausanne and Clarens, Switzerland, at Beaulieu, in the south of France, and in Rome, between August 1910 and May 26, 1911. The first performance was given by Diaghilev's Russian Ballet at the Théâtre du Châtelet, Paris, on June 13, 1911. Scenario, scenery, and costumes were by Alexandre Benois, whose name appears on the title page as co-author of these "scènes burlesques" and to whom the music is dedicated. The choreography was by Michel Fokine. Pierre Monteux conducted, and the principal roles were taken by Vaslav Nijinsky as Petrushka, Tamara Karsavina as the Ballerina, Alexander Orlow as the Moor, and Enrico Cecchetti as the Magician. It was also Monteux who conducted the first concert performance, on March 1, 1914, at the Casino di Paris, with Alfredo Casella playing the piano solo.* Petrushka *came to the United States with the Russian Ballet and was danced here for the first time at the Century Theatre, New York, on January 24, 1916, Ernest Ansermet conducting and with Leonide Miassine (later Massine), Lydia Lopokova, and Adolf Bolm. In 1946 Stravinsky reorchestrated* Petrushka, *the new edition being generally identified by the date of its publication as "the 1947 version," which reduces the numbers of woodwinds, horns, trumpets, and harps originally required (and of which more below). Today's performance is of the original 1911 version, which call for four flutes, two piccolos, four oboes, English horn, four clarinets and bass clarinet, four bassoons and contrabassoon, four horns, two trumpets, two cornets, three trombones, tuba, timpani, triangle, tambourine, bells, cymbals, snare drum, military drum, bass drum, xylophone, celesta, two harps, piano, and strings. Pierre Monteux led the first Boston Symphony performances of* Petrushka *in November 1920. Leonard Bernstein led the first Tanglewood performance on August 12, 1948. Dennis Russell Davies led the BSO's most recent performance here on August 10, 1996. The pianist at tonight's performance is Randall Hodgkinson.*

In 1910 Stravinsky became the darling of Paris with a brilliant ballet, *The Firebird*, produced by Diaghilev's Russian Ballet. The impresario had risked failure with a young and relatively unknown composer (Stravinsky turned twenty-eight a week before the premiere), and he had enjoyed a resounding triumph. Naturally he wanted a new Stravinsky ballet for the following season, and he was overjoyed with the proposed scenario: an exotic picture of life in prehistoric Russia featuring the sacrifice of a maiden, who is chosen for the honor of dancing herself to death for the fertility of the earth. The work promised wonderful richness of orchestral color and rhythmic



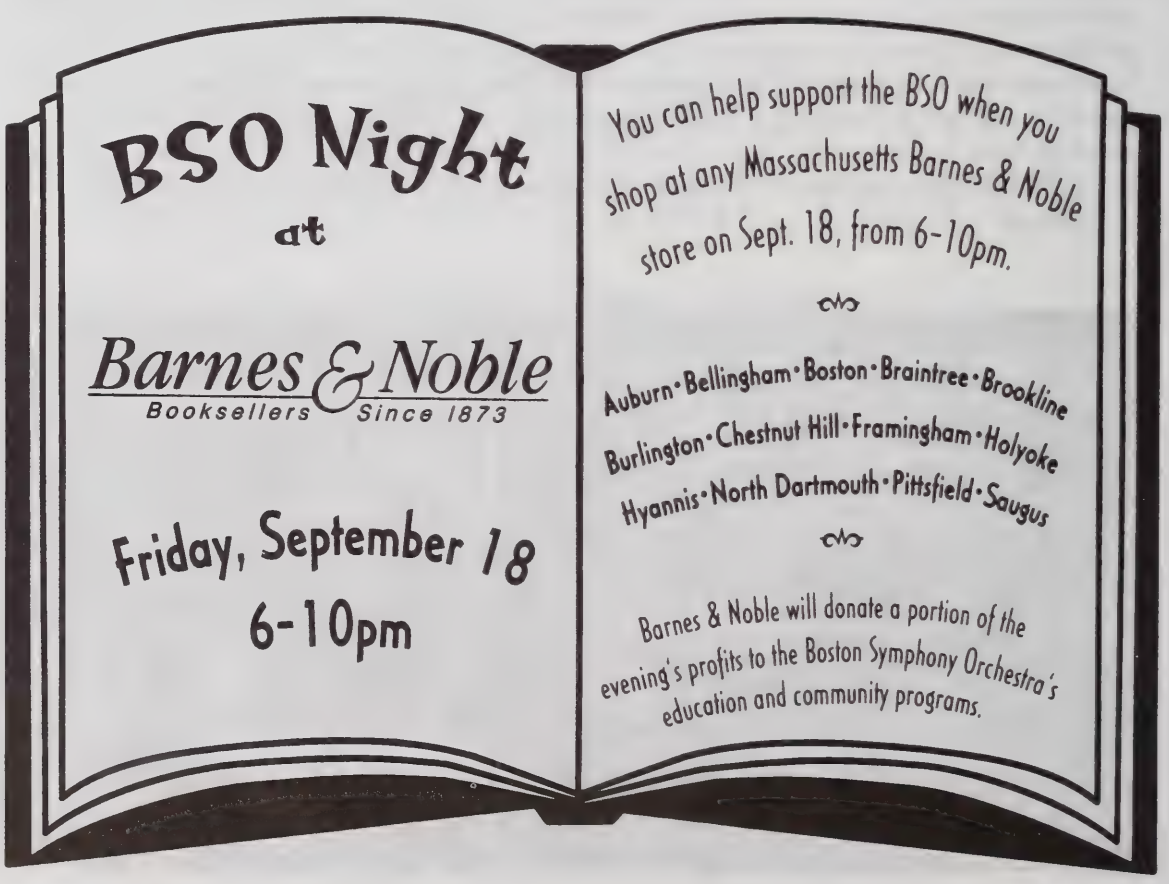
energy, two features that Stravinsky had already demonstrated in abundance.

After the Paris season ended, the young composer went off with his family for a vacation in Switzerland, first to Vevey, then to Lausanne, with every intention of composing his planned ballet. But his musical fantasy took him in an utterly unexpected direction. Before starting the ballet (which he eventually did finish as *Le Sacre du printemps*), he wanted to compose something quite different by way, almost, of recreation. He had in mind a little concerto-like piece for piano and orchestra; his first image was of a romantic poet rolling two objects over the black and white keys, respectively, of the piano (this image was to give rise to the complex bichord consisting of C major and F-sharp major simultaneously arpeggiated). Later his image became more detailed, with the piano representing a puppet suddenly come to life and cavorting up and down the keyboard, metaphorically thumbing his nose at the orchestra, which would finally explode in exasperation with overwhelming trumpet blasts. "The outcome," Stravinsky wrote, "is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet."

Having finished this little piece, Stravinsky hunted for a suitable title and was delighted when it occurred to him to call it *Petrushka*, after a puppet character (roughly the Russian equivalent of Punch) popular in Russian fairs. Soon after, Diaghilev came to visit, expecting to hear some of the new ballet.

> He was much astonished when, instead of sketches of the *Sacre*, I played him the piece which I had just composed and which later became the second scene of *Petrushka*. He was so much pleased with it that he would not leave it alone and began persuading me to develop the theme of the puppet's sufferings and make it into a whole ballet. While he remained in Switzerland we worked out together the general lines of the subject and plot in accordance with ideas which I suggested... I began at once to compose the first scene of the ballet.

The work was put on the stage with the collaboration of designer Alexandre Benois, who entered enthusiastically into Stravinsky's vision, eager as he was to "immortalize"



Petrushka, "my friend since my earliest childhood." The choreography was created by Michel Fokine, who described the rehearsals, on the stage of the Paris Opera, as often degenerating to lessons in mathematics, since the dancers had so much difficulty with Stravinsky's irregular fast rhythms. Once orchestral rehearsals started with Pierre Monteux, some of the players were offended at the curious sounds they were asked to make with their instruments. The scene changes were hampered by the fact that they had to be made in total darkness, and it was a noisy darkness, since Stravinsky had placed four drums in the prompt corner to play a continuous racket of sixteenth-notes to link scenes. Yet all the problems vanished in that most magical of balms, a successful opening night. One critic hailed the work as "a masterpiece, one of the most unexpected, most impulsive, most buoyant and lively that I know." Though the success was credited to the effectiveness of all the elements—not least Nijinsky's brilliant performance as the mechanical puppet with searing emotions—the music came in for lavish praise.

Petrushka became a banner work for the Russian Ballet, enjoying enormous success all over Europe and even in America, where in most cities it was the first work of Stravinsky's to be performed. Of course no one at the time could predict that Stravinsky would go on very soon to an even more astonishing and seminal work, *Le Sacre du printemps*, one that proved disconcerting even to many of Stravinsky's warmest admirers. Still, even though *Le Sacre* is universally regarded as the more important work, *Petrushka* remains as fascinating and delightful as these early appreciative critics found it. From the opening measure it positively dazzles the listener with its color and energy, and it moves with easy assurance between the "public" world of the fairground and the "private" world of Petrushka and his fellow puppets. The music is often so gestural that even in a concert performance, the images of the dancers are likely to perform in the listener's mind's eye.

The scenario is divided into four scenes, of which the first and last take place on the Admiralty Square in St. Petersburg during the 1830s during the Shrove-Tide fair (just before the beginning of Lent). These scenes are filled with incident and with elaborate overlays of musical figures representing the surge of characters coming and going at the fair. The second and third scenes of the ballet are interiors, devoted to the private emotional life of the puppet Petrushka, who is in love with the ballerina, while she in turn is enchanted by the Moor. Only at the very end of the work do the "public" and "private" worlds—or should one say "reality" and "fantasy"?—become entangled with one another.

The "plot" as such can be briefly told: the crowds at the fair are drawn to a small theater, where a showman opens the curtains to reveal three lifeless puppets, Petrushka (a sad clown), the pretty but vacuous ballerina, and the exotic but dangerous Moor. He charms them into life with his flute and they execute a dance, first jiggling on their hooks on the stage, then—to the astonishment of the spectators—coming down from the theater and dancing among the crowd.

The second scene begins as Petrushka is kicked or thrown into his little cell. He picks himself up and dances sadly, conscious of his grotesque appearance. He tries to fall in love with the ballerina, but when she enters, his ecstatic dance of joy is so uncouth that she flees. The third scene takes place in the Moor's cell. The ballerina captivates him, but their tryst is interrupted by the entrance of the jealous Petrushka. They quarrel, and the powerful Moor throws him out.

The final scene reverts to the main square, where the revelry has reached a new height. Crowds surge forward as all seek to celebrate the final evening before the start of Lent. Suddenly a commotion is heard in the little theater; Petrushka races out, closely pursued by the Moor, who strikes him down with a scimitar. The crowd is stunned by this apparent murder, and the showman is summoned. He, the supreme rationalist, demonstrates that the "body" is nothing more than a wooden puppet stuffed with sawdust. The crowd disperses. As the showman starts to drag the puppet offstage, he is startled to see Petrushka's ghost on the roof of the little theater, thumbing his nose

at the showman and at all who have been taken in by his tricks.

We know that *Petrushka* was first conceived as a *Konzertstück* for piano and orchestra, and the music that Stravinsky wrote first corresponds to the Russian Dance at the end of the first tableau and the bulk of the second tableau, in which the piano plays a central role. But once he had embarked on the full-scale ballet, Stravinsky rather surprisingly forgot his musical protagonist, and the piano scarcely appears again, even when Petrushka is supposed to be onstage. When he rescored the work in 1946-47, Stravinsky corrected this oversight to some extent and gave the piano considerably more to play. It is usually claimed that Stravinsky's sole motivation for the revised orchestration was to enable him to copyright the work again, so that he could collect performance royalties. While the financial consideration certainly played a role in Stravinsky's thinking, Robert Craft notes, in an appendix to the first volume of Stravinsky correspondence that he edited, that many of the changes had been marked by Stravinsky years earlier as improvements that he desired after the experience of hearing *Petrushka* frequently in performance. In addition to increasing the piano part, the revision was also designed to correct many mistakes that had not been caught in the original edition and incorporate second thoughts to improve the projection of musical lines. Generating income from performance fees was a happy by-product.

—S.L.

ARTISTS

Charles Dutoit



Charles Dutoit has been music director of the Montreal Symphony Orchestra since 1977. In 1990 he also became music director of the Orchestre National de France. In addition he has been principal conductor of the NHK Symphony Orchestra in Tokyo since September 1996 and will become music director of that ensemble in September 1998. Mr. Dutoit and the Montreal Symphony Orchestra have produced more than seventy-five recordings for Decca/London, winning more than forty national and international awards and distinctions, such as the Grand Prix du Président de la République (France), the Prix mondial du Disque de Montreux, the High Fidelity International Record Critics Award, the Edison Award of Amsterdam, the Japan Record Academy Award, the German Music Critics Award, and numerous Juno and ADISQ (Félix) awards. In 1996 he and the Montreal Symphony received their first Grammy Award, for Best Opera Recording, for Berlioz's *Les Troyens*. Mr. Dutoit's numerous other recordings have been released on Deutsche Grammophon, EMI, Philips, CBS, and Erato. In addition to his summer activities with the Montreal Symphony, Mr. Dutoit is artistic director and principal conductor of two of North America's most prestigious summer festivals—the Philadelphia Orchestra's concert series at the Mann Music Center in Philadelphia and at the Saratoga Performing Arts Center in Saratoga Springs, New York. Since 1981 he and the Montreal Symphony have undertaken many important tours, including many visits to the United States, five major tours of Europe, a 1997 tour of Asia, and five tours to the Far East; in June 1998 they toured South America for the second time and participated, also for the second time, in the Casals Festival in Puerto Rico. The Montreal Symphony is also the only Canadian orchestra to have performed at the Hollywood Bowl and at the Tanglewood and Ravinia festivals. Since their 1982 New York debut Mr. Dutoit and the Montreal Symphony have been annual visitors to Carnegie Hall, where they have played to capacity audiences. Mr. Dutoit has conducted all the major orchestras of the United States; since 1982 he has been invited regularly to lead the New York Philharmonic, the Philadelphia Orchestra, and the Boston Symphony. He has also conducted the Israel Philharmonic, the Berlin Philharmonic, the Munich Philharmonic, and the Royal Concertgebouw of Amsterdam on numerous occasions, as well as orchestras in Paris and London. Since his operatic debut at Covent Garden in 1983 he has conducted at the Deutsche Oper Berlin and the Metropolitan Opera. He has also conducted a new stage production of Berlioz's *Les Troyens* at the Los Angeles Music Center Opera. Mr. Dutoit has received numerous awards and distinctions. The recipient of honorary doctorates from McGill

University, the Université de Montréal, and the Université Laval, he was named "Musician of the Year" by the Canadian Music Council in 1982. In 1988 the same organization awarded him the Canadian Music Council Medal in recognition of his exceptional contribution to music in Canada. Also in 1988 the Government of France made Mr. Dutoit an Officier de l'Ordre des Arts et des Lettres, and in June 1996 he was promoted to Commandeur de l'Ordre des Arts et des Lettres. In 1991 he was made an honorary citizen of the City of Philadelphia, and in 1994 the Canadian Conference of the Arts awarded him its Diploma of Honour for distinguished service to the arts in Canada. He is also a "Grand Montréalais" ("Grand Montrealer") and in April 1995 was named "Grand Officier de l'Ordre national du Québec" by the Quebec government. In March 1998 he was named "Honourary Officer" of the Order of Canada. Mr. Dutoit has appeared frequently with the Boston Symphony Orchestra at Symphony Hall and Tanglewood since his BSO debut in February 1981, most recently for two concerts at Tanglewood last summer.

Sarah Chang



Seventeen-year-old violinist Sarah Chang appears in the music capitals of Asia, Europe, and the Americas; she has collaborated with nearly every major orchestra, including the New York Philharmonic, Philadelphia Orchestra, Chicago Symphony, Boston Symphony, Cleveland Orchestra, Los Angeles Philharmonic, San Francisco Symphony, Pittsburgh Symphony, Berlin Philharmonic, the Royal Concertgebouw of Amsterdam, the Leipzig Gewandhaus Orchestra, the Orchestre National de France, and the principal London orchestras, with such conductors as Daniel Barenboim, Sir Colin Davis, Charles Dutoit, Bernard Haitink, James Levine, Kurt Masur, Zubin Mehta, Riccardo Muti, André Previn, Wolfgang Sawallisch, and Leonard Slatkin, reaching a still wider audience through her many television appearances—including several concert broadcasts—and her best-selling recordings for EMI Classics. Ms. Chang's 1997-98 season was highlighted by a series of major recital debuts in Europe and the United States, taking her to Carnegie Hall in New York and the Barbican Centre in London, as well as to Berlin, Boston, Chicago, Florence, Madrid, Milan, Vancouver, and Washington, D.C. Her concert engagements included a return to the New York Philharmonic for her second "Live From Lincoln Center" telecast with the orchestra, as well as concerts with the Bavarian Radio Symphony Orchestra in Munich, the Philharmonia, and the St. Petersburg Philharmonic. Highlights of her 1996-97 season included New York Philharmonic concerts under Yuri Temirkanov, a tour to the Far East with Charles Dutoit and the Montreal Symphony, her Vienna Philharmonic debut with Zubin Mehta conducting, and a live recording, released earier this year, of the Sibelius violin concerto with Mariss Jansons leading the Berlin Philharmonic. Ms. Chang records exclusively for EMI Classics. Her releases include "Debut," an album of virtuoso encore pieces; the Tchaikovsky concerto with Sir Colin Davis and the London Symphony, Paganini's Concerto No. 1 and works of Saint-Saëns with Wolfgang Sawallisch and the Philadelphia Orchestra; Lalo's *Symphonie espagnole* and Vieuxtemps' Violin Concerto No. 5 with Charles Dutoit; Vaughan Williams's *The Lark Ascending* with Bernard Haitink, and a second album of encore pieces, entitled "Simply Sarah." Born in Philadelphia to Korean parents, Sarah Chang began to study the violin at four and within a year had already performed with several orchestras in the Philadelphia area. Her early auditions at age eight for Zubin Mehta and Riccardo Muti led to immediate engagements with the New York Philharmonic and the Philadelphia Orchestra, respectively. She was the youngest artist ever to receive the coveted Avery Fisher Career Grant and has also received a special Gramophone award as "Young Artist of the Year" (1993) and "Newcomer of the Year" honors at the 1994 International Classic Music Awards in London. This is Ms. Chang's first Boston Symphony appearance since her BSO debut at Tanglewood in July 1995. Prior to that she made her debut with the Boston Pops Orchestra in 1992, as soloist with John Williams in that year's "Opening Night at Pops" concert.

Tanglewood
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BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Saturday, August 22, at 8:30

CHARLES DUTOIT conducting

BARTÓK — *Dance Suite*

Moderato—
Allegro molto—
Allegro vivace—
Molto tranquillo—
Comodo—
Finale: Allegro

PROKOFIEV — Piano Concerto No. 3 in C, Opus 26

Andante—Allegro
Theme (Andantino) and Variations
Allegro ma non troppo

MARTHA ARGERICH

INTERMISSION

Tanglewood

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org), which not only provides up-to-the-minute information about all the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's Boston home, Symphony Hall. Since the BSO web site is updated on a regular basis, to include Tanglewood, BSO subscription season, and Boston Pops information as well as any program changes, we invite you to check in frequently.

MUSSORGSKY/
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Pictures at an Exhibition

Promenade
Gnomus
Promenade
Il vecchio castello
Promenade—Tuileries
Bydlo
Promenade—The Ballet of Chicks in their Shells
Samuel Goldenberg and Schmuyle
The Market at Limoges
Catacombae. Sepulcrum Romanum
Con mortuis in lingua mortua
The Hut on Chicken Legs (Baba-Yaga)
The Great Gate of Kiev

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

Martha Argerich plays the Steinway piano.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

Please be sure the electronic signal on your watch or pager is switched off during the concert.

NOTES

Béla Bartók
Dance Suite

Béla Bartók was born in Nagyszentmiklós, Transylvania (then part of Hungary, but now absorbed into Rumania), on March 25, 1881, and died in New York on September 26, 1945. He began the Dance Suite *in Budapest in April 1923 and completed it in Radvány that August. The first performance took place in Budapest on November 19, 1923, with the Philharmonic Society Orchestra conducted by Ernö Dohnányi. Serge Koussevitzky introduced the work to the Boston Symphony repertory on November 12 and 13, 1926. There have been only two previous Tanglewood performances by the BSO: David Zinman led the first on August 16, 1969, and Kazuhiro Koizumi the other on August 12, 1979. The score calls for two flutes, two piccolos, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, two trumpets, two trombones, tuba, celesta, harp, piano, timpani, two kinds of side drum, bass drum, cymbals, tam-tam, triangle, chimes, and strings.*

Bartók was already in his forties when he received his first commission for a composition. (All his earlier work had been composed "on spec," in the hope that someone would perform it.) The commission came from the Budapest City Council for three works—one from each of the leading Hungarian composers of the day (Kodály and Dohnányi were the other two), to write a piece in celebration of the fiftieth anniversary of the unification of the cities of Buda and Pest, facing one another on opposite banks of the Danube, into the metropolis of Budapest. At the celebratory concert it

was Kodály's *Psalmus Hungaricus* that was the great hit; Bartók's piece did not go well (he blamed lack of sufficient rehearsal time). But at a performance in Prague a year later, under Václav Talich, the audience demanded—and got—an immediate encore.

Bartók took considerable pains to write music that might appeal to the general public, devising the work as a collection of dance-type movements in the styles of all the areas where he had collected folk music, though without ever actually quoting folk tunes, but instead creating musical gestures in the various folk styles. The work is constructed in six sections played without pause and linked by a *ritornello*. Bartók himself identified the first section as Arabic in character, and it shows some melodic links to his ballet *The Miraculous Mandarin*, which he had begun much earlier but did not complete in its final version until after finishing the *Dance Suite*. The ritornello is pastoral in sound with its dreamy, muted violins and later the clarinet. Bartók described the vigorous second section as Hungarian; it is dominated by the interval of the minor third, which shows up particularly in sliding trombones, a sound that immediately recalls the *Mandarin*. A harp glissando brings in the clarinet for the ritornello again. The third dance, a rondo introduced by the bassoon, is one that Bartók thought of as the alternation of "Hungarian, Rumanian, and even Arabic influences," an Allegro vivace movement that suggests bagpipe drones (the bagpipe was a nearly universal folk instrument, by no means restricted to Scotland). Next comes a mysterious night scene of Arabic character, with unison woodwinds sounding the exotic melody and muted strings sounds creating the atmospheric effect. The fifth section is short, mostly an assertion of a rhythmic idea; the finale is the most elaborate part, including quotations from most of the earlier sections of the work, to end in the high spirits entirely suitable to the celebratory purpose for which it was written.

—Steven Ledbetter

Sergei Prokofiev
Piano Concerto No. 3 in C, Opus 26

Sergei Sergeyevich Prokofiev was born at Sontzovka, Government of Ekaterinoslav, Ukraine, on April 23, 1891, and died at Nikolina Gora near Moscow on March 5, 1953. He began planning a third piano concerto as early as 1911, but completed it only in 1921. Prokofiev himself played the solo part in the premiere, which was given on October 16 that year by the Chicago Symphony Orchestra conducted by Frederick Stock. The composer was also soloist at the first Boston Symphony Orchestra performance, on January 29, 1926; Serge Koussevitzky conducted. Jorge Bolet played the solo part in the first Tanglewood performance, with Erich Leinsdorf conducting, on August 11, 1963; the most recent Tanglewood performance, on July 22, 1995, featured pianist Garrick Ohlsson with Marek Janowski conducting. Besides the solo piano, the score calls for two flutes and piccolo, two each of oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, bass drum, castanets, tambourine, cymbals, and strings.

As the only child in a cultural and affluent household, Prokofiev's early development was directed first by his doting pianist mother, who gave him his first lessons on the instrument, and then—when his talent proved to be unmistakable—by the young composer Reinhold Glière, who was hired to come as a private music tutor to Sontzovka. By the time Prokofiev entered the St. Petersburg Conservatory in 1904 he had already completed a remarkable number of youthful works, mostly for the piano, but also including a violin sonata and an opera. During his first four years in St. Petersburg he pursued the course in composition. It was a difficult time: 1905 brought the first rumblings of the coming revolution, disturbing the tranquility of academic life (Rimsky-Korsakov was fired for anti-government activities, and other leading teachers resigned in protest). But Prokofiev himself was responsible for most of his own difficulties. Rather arrogant by nature, he was also younger than the other students and found it difficult to make friends with them. Most of his teachers were conservative

pedagogues whose tutelage Prokofiev found dull; eventually he found himself in open clashes with his harmony teacher Liadov. Within a few years, the headstrong young colt had appeared in a recital of his own music that marked him as an *enfant terrible*, an image he assiduously cultivated for some time.

Prokofiev's experience in the composition program so disillusioned him to the prospects of teaching that he decided to pursue a career as a performer. Thus, though he had maintained at best a love-hate relationship with the St. Petersburg Conservatory—somewhat skewed to the latter—he decided to stay on for the study of piano and conducting. Here, too, his willful self-assurance made difficulties, but his piano teacher, Anna Esipova, proved as strong-willed as he. Prokofiev disdained to play the music of the Classical era without adding his own "improvements," and he found the discipline of technical drills a waste of time. Only when Esipova threatened him with expulsion did he see the light. His four years of study proved essential to his career as a soloist. He already played brilliant pieces brilliantly, but Esipova nourished a strain of lyricism that was to become as important to his composition as it was to his playing.

Needless to say, he did not give up composing during this time. Before completing the piano program, Prokofiev had already finished his first two piano concertos (obviously designed as showpieces for himself) and had even boldly chosen to play the First Concerto as his piece for the final keyboard competition, although it was expected that the participants would choose a work from the established repertory.

The years following Prokofiev's graduation in 1914 were marked by war and revolution in the world at large and in Russia in particular. Yet in spite of this, Prokofiev began to achieve renown, composing some of his best-known works, including the *Classical* Symphony and the First Violin Concerto. Eventually, though, the unsettled condition of musical life and almost everything else persuaded him to go abroad, at least for a time. He set out with high hopes for New York, going the long way, through Vladivostock, Tokyo, and San Francisco. While on this long journey he began sketching a new opera, *The Love for Three Oranges*, as well as two movements of a string quartet. Though the opera was eventually to become his most successful stage work, its first production was fraught with difficulties. After signing a contract for a 1919 production in Chicago, Prokofiev finished the score in time for rehearsals. The sudden death of the intended conductor postponed the premiere for one year, then a second. Increasingly disillusioned with the United States, Prokofiev left for Paris in the spring of 1920.

Paris was a good place for a Russian composer of advanced tendencies. Diaghilev's brilliant Ballets Russes was open to the newest ideas, especially from Russian composers, and Serge Koussevitzky had founded his own concert series emphasizing new works. After the exciting premiere of his ballet *The Tale of the Buffoon* by the Ballets Russes (Paris loved it, London hated it), Prokofiev adjourned to the coast of Brittany for a summer of composition. There he achieved his long-held plan to write a Third Piano Concerto. Much of the material was already in hand, since he had been thinking about such a work since completing the Second Concerto in 1914, and some of the musical ideas go back even before that. He was still committed to the premiere of his opera in Chicago that fall, so he took the opportunity of introducing the new piano concerto there during the same trip. *The Love for Three Oranges* was premiered (in French, rather than the Russian in which it had been composed) at the Auditorium Theater in Chicago on December 30, 1921; the concerto, though composed later, preceded the opera into the world by two months. Here, too, Prokofiev received diverse reactions: Chicago loved both works, New York hated them. Following this experience, Prokofiev returned to Paris, where he lived until his permanent return to the Soviet Union in 1938. Only concert tours brought him back to the United States during that period. By now, though, his two major "American" pieces are well established as favorites among Prokofiev's output.

The Third Concerto, in fact, is the most frequently performed of Prokofiev's five contributions to that genre. Though it is not a whit less demanding technically than the first two concertos, it opens up a new and appealing vein of lyricism that Proko-

fiev was to mine successfully in the years to come. At the same time his biting, acerbic humor is never absent for long, especially in the writing for woodwinds and sometimes for percussion.

The concerto opens with a yearning lyrical theme in the clarinet, immediately echoed in flute and violins; its simplicity makes it memorable, and it will mark several stages of the form later on. Almost at once a bustling of sixteenth-note runs in the strings ushers in the soloist, whose nervous theme grows out of the first three notes of the opening lyrical theme (a major second down and a perfect fifth up) turned backwards (a perfect fifth down and a major second up), then sweeps farther afield harmonically in its headstrong energy. An austere march of pounding chords leads to a faster passage of whirling triplets to conclude the exposition. The basic material is developed and recapitulated in a free sonata form.

The main theme of the second movement is one of those patented Prokofiev tunes, dry and sardonic. But it doesn't stay that way long. The first variation is a Chopin nocturne with a twist; each ensuing variation has its own special color and character, by turns brilliant, meditative, and vigorously energetic. A climactic restatement of the theme with further pianistic display dies away mysteriously into nothing.

The finale begins with a crisp theme in bassoons and pizzicato lower strings in A minor; the piano argues with thundering chords, clouding the harmony. Despite various contrasting materials, some lyrical, some sarcastic, the opening figure provides the main basis for the musical discussion, ending in a brilliant pounding coda.

—S.L.

Modest Mussorgsky
Pictures at an Exhibition (orchestrated by Maurice Ravel)

Modest Petrovich Mussorgsky was born at Karevo, district of Pskov, on March 21, 1839, and died in St. Petersburg on March 28, 1881. He composed Pictures at an Exhibition *as a set of piano pieces in June 1874. Maurice Ravel made his orchestral transcription in the summer of 1922 for Serge Koussevitzky, who two years later would begin his twenty-five-year tenure as music director of the Boston Symphony. Koussevitzky introduced the Ravel version at one of his own concerts in Paris on October 22, 1922, and led the first American performance with the Boston Symphony Orchestra early in his first season, on November 7, 1924. Koussevitzky led the orchestra's first Tanglewood performance of Ravel's orchestration on August 10, 1939. James Conlon led the BSO's most recent Tanglewood performance (but with some emendations of his own) on August 20, 1994. Ravel's orchestration calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, alto saxophone, four horns, three trumpets, three trombones, tuba, timpani, glockenspiel, bells, triangle, tam-tam, rattle, whip, cymbals, side drum, bass drum, xylophone, celesta, two harps, and strings.*

It was Ravel, the Frenchman, who told Koussevitzky, the Russian, about these fascinating pieces and fired his enthusiasm. The Pictures were quite unknown then, and Mussorgsky's publisher, Bessel, had so little faith in them that they stipulated that Ravel's transcription be for Koussevitzky's personal use only since there was clearly nothing in it for them. The Mussorgsky/Ravel *Pictures* quickly became a Koussevitzky specialty, and his frequent and brilliant performances, especially his fantastic 1930 recording with the Boston Symphony, turned the work into an indispensable repertory item. What would particularly have pleased Ravel is that the popularity of "his" *Pictures at an Exhibition* led pianists to rediscover Mussorgsky's. In transcribing the *Pictures* Ravel had been anticipated by M. Tushmalov as early as 1891 and by Sir Henry J. Wood in 1920, and then there were, during the period Ravel's version was available only to Koussevitzky, Leonidas Leonardi ("whose idea of the art," remarked a contemporary critic, "is very remote"), Lucien Cailliet, and Leopold Stokowski—not to forget the electronic version by Tomita, the rock one of Emerson, Lake & Palmer, or the more

recent orchestral version by Vladimir Ashkenazy.* Ravel's edition is the time-tested survivor, and for good reason: his is Mussorgsky's peer, and his transcription stands as the model of what we would ask in probity, technical brilliance, fantasy, imaginative insight, and concern for the name linked with his own.

The *Pictures* are "really" Victor Hartmann's. He was a close and important friend to Mussorgsky, and his death at only thirty-nine in the summer of 1873 was an occasion of profound and tearing grief for the composer. The critic Stasov organized a posthumous exhibition of Hartmann's drawings, paintings, and architectural sketches in St. Petersburg in the spring of 1874, and by June 22, Mussorgsky, having worked at high intensity and speed, completed his tribute to his friend. He imagined himself "roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and at times sadly, thinking of his departed friend." The roving music, which opens the suite, he calls "**Promenade**," and his designation of it as being "*nel modo russico*" is a redundancy.

Gnomus: According to Stasov, "a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artists' Club...It is something in the style of the fabled Nutcracker, the nuts being inserted into the gnome's mouth. The gnome accompanies his droll movements with savage shrieks."

Il vecchio castello (**The Old Castle**): There was no item by that title in the exhibition, but it presumably refers to one of several architectural watercolors done on a trip of Hartmann's to Italy. Stasov tells us that the piece represents a medieval castle with a troubadour standing before it. Ravel decided basically to make his orchestra the size of the one Rimsky-Korsakov used in his edition of his opera *Boris Godunov*, the most famous of earlier orchestrations of Mussorgsky, but not, alas, as honorable as Ravel's. He went beyond those bounds in adding percussion and, most remarkably, in his inspired use of the alto saxophone here. In this movement, Ravel makes one of his rare compositional changes, adding an extra measure of accompaniment between the first two phrases of the melody.

Tuileries: The park in Paris, swarming with children and their nurses. Mussorgsky reaches this picture by way of a Promenade.

Bydlo: The word is Polish for cattle. Mussorgsky explained to Stasov that the picture represents an ox-drawn wagon with enormous wheels, but adding that "the wagon is not inscribed on the music; that is purely between us."

Ballet of Chicks in their Shells: A costume design for a ballet, *Trilby*, with choreography by Petipa and music by Gerber, and given in St. Petersburg in 1871 (no connection with George du Maurier's famous novel, which was not published until 1893). A scene with child dancers was *de rigueur* in a Petipa spectacular. Here we have canaries "enclosed in eggs as in suits of armor, with canary heads put on like helmets." The ballet is preceded by a short Promenade.

Samuel Goldenberg and Schmuyle: Mussorgsky owned two drawings by Hartmann entitled "A rich Jew wearing a fur hat" and "A poor Jew: Sandomierz." Hartmann had spent a month of 1868 at Sandomierz in Poland. Mussorgsky's manuscript has no title, and Stasov provided one, "Two Polish Jews, one rich, one poor," and he seems later to have added the names of Goldenberg and Schmuyle. Another small alteration here: Mussorgsky ends with a long note, but Ravel has his Goldenberg dismiss the whining Schmuyle more abruptly.

The Market at Limoges: Mussorgsky jots some imagined conversation in the margin of the manuscript: "Great news! M. de Puissangeout has just recovered his cow... Mme. de Remboursac has just acquired a beautiful new set of teeth, while M. de Pantaleon's nose, which is in his way, is as much as ever the color of a peony." With a great rush of wind, Mussorgsky plunges us directly into the

Catacombae. Sepulcrum Romanum: The picture shows the interior of catacombs

*One of the more unnecessary transcriptions of *Pictures at an Exhibition*—or of anything else—is that by Vladimir Horowitz, who made a new version for piano!

in Paris with Hartmann, a friend, and a guide with a lamp. Mussorgsky adds this marginal note: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them—the skulls are illuminated gently from within."

Con mortuis in lingua mortua (**Among the dead in the language of the dead**): A ghostly transformation of the Promenade, to be played "*con lamento.*"

The Hut on Chicken Legs: A clock in fourteenth-century style, in the shape of a hut with cock's heads and on chicken legs, done in metal. Mussorgsky associated this with the witch Baba-Yaga, who flew about in a mortar in chase of her victims.

The Great Gate of Kiev: A design for a series of stone gates that were to have replaced the wooden city gates, "to commemorate the event of April 4, 1886." The "event" was the escape of Tsar Alexander II from assassination. The gates were never built, and Mussorgsky's majestic vision seems quite removed from Hartmann's plan for a structure decorated with tinted brick, with the Imperial eagle on top, and, to one side, a three-story belfry with a cupola in the shape of a Slavic helmet.

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony and the New York Philharmonic, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. Oxford University Press has published a compilation of his program notes (including many written for the Boston Symphony) entitled *The Symphony–A Listener's Guide.* A second volume, devoted to the concerto, is due for publication this fall.

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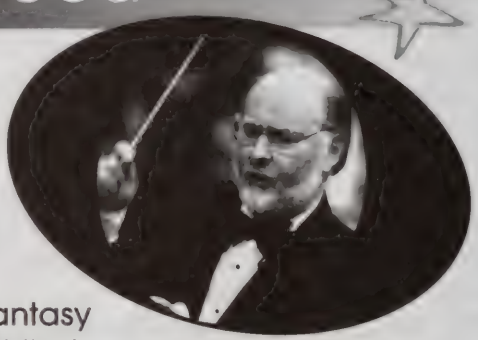


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ARTISTS

For a biography of **Charles Dutoit**, see page 22.

Martha Argerich



Pianist Martha Argerich makes her Tanglewood debut with tonight's Boston Symphony concert and her joint Tanglewood recital debut with cellist Mischa Maisky this coming Tuesday night. Ms. Argerich has appeared in the concert halls of Europe, Russia, and the Near and Far East. In North America she has appeared as soloist with such orchestras as the Boston Symphony, Chicago Symphony, New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic, Montreal Symphony, National Symphony, and Toronto Symphony. Besides her two Tanglewood appearances, her 1998 summer engagements include performances with Charles Dutoit and the Philadelphia Orchestra at the Mann Music Center in Philadelphia and the Saratoga Performing Arts Center. During the 1998-99 season she will perform with the San Francisco Symphony under Michael Tilson Thomas, with the Montreal Symphony, and at Carnegie Hall in duo-recital with Mischa Maisky, having previously performed with Mr. Maisky as part of Lincoln Center's "Great Performers" series in the fall of 1996. Ms. Argerich's collaborations with violinist Gidon Kremer have resulted in a rich variety of award-winning recordings, notably the complete Beethoven violin sonatas, an album of music by Bartók, Janáček, and Messiaen, and their recording of Prokofiev sonatas. Ms. Argerich's discography includes more than a dozen Deutsche Grammophon recordings, encompassing works by Bach, Bartók, Beethoven, Brahms, Chopin, Falla, Franck, Haydn, Liszt, Lutosławski, Paganini, Prokofiev, Rachmaninoff, Ravel, Schubert, Schumann, and Tchaikovsky. She has recorded Chopin and Schumann duos for piano and cello with Mstislav Rostropovich, Schumann violin sonatas with Gidon Kremer, a Schumann collection including *Kreisleriana* and *Kinderszenen*, Bach cello sonatas with Mischa Maisky, Ravel's G major piano concerto with Claudio Abbado and the London Symphony, and Beethoven's First and Second piano concertos with Giuseppe Sinopoli and the Philharmonia Orchestra. She has also recorded for EMI, RCA, CBS, Philips, Sony, and Teldec. Besides working with many distinguished conductors, Ms. Argerich has also attached great importance to chamber music since, at seventeen, she accompanied violinist Joseph Szigeti. She has recorded much of the four-hand and two-piano literature with Nelson Freire, Stephen Bishop-Kovacevich, Nicolas Economou, and Alexandre Rabinovitch. In January 1995 a tour of Germany included concerts with Mr. Rabinovitch and the Württemberg Chamber Orchestra; there followed recitals with Mr. Rabinovitch in Switzerland, Germany, and Italy, and with Mischa Maisky in Italy. Ms. Argerich began her piano studies at five with Vicenzo Scaramuzza. In 1949, at eight, she made her first professional appearance in her native Buenos Aires. She later moved to Europe to continue her studies with, among others, Friedrich Gulda, Nikita Magaloff, Madame Dinu Lipatti, and Arturo Benedetti Michelangeli. At sixteen, in the space of three weeks, she won both the Geneva International Competition and the Ferruccio Busoni International Competition in Bolzano, Italy. In 1965 she emerged from a self-imposed retreat to become the first artist from the western hemisphere to win first prize at the Chopin Competition in Warsaw, leading to her United States debut in 1966 on Lincoln Center's "Great Performers" series. Ms. Argerich made her Boston Symphony debut in October 1979 with Prokofiev's Piano Concerto No. 3, subsequently returning as soloist in Schumann's piano concerto in December 1981 and Prokofiev's Third Concerto in October 1990.

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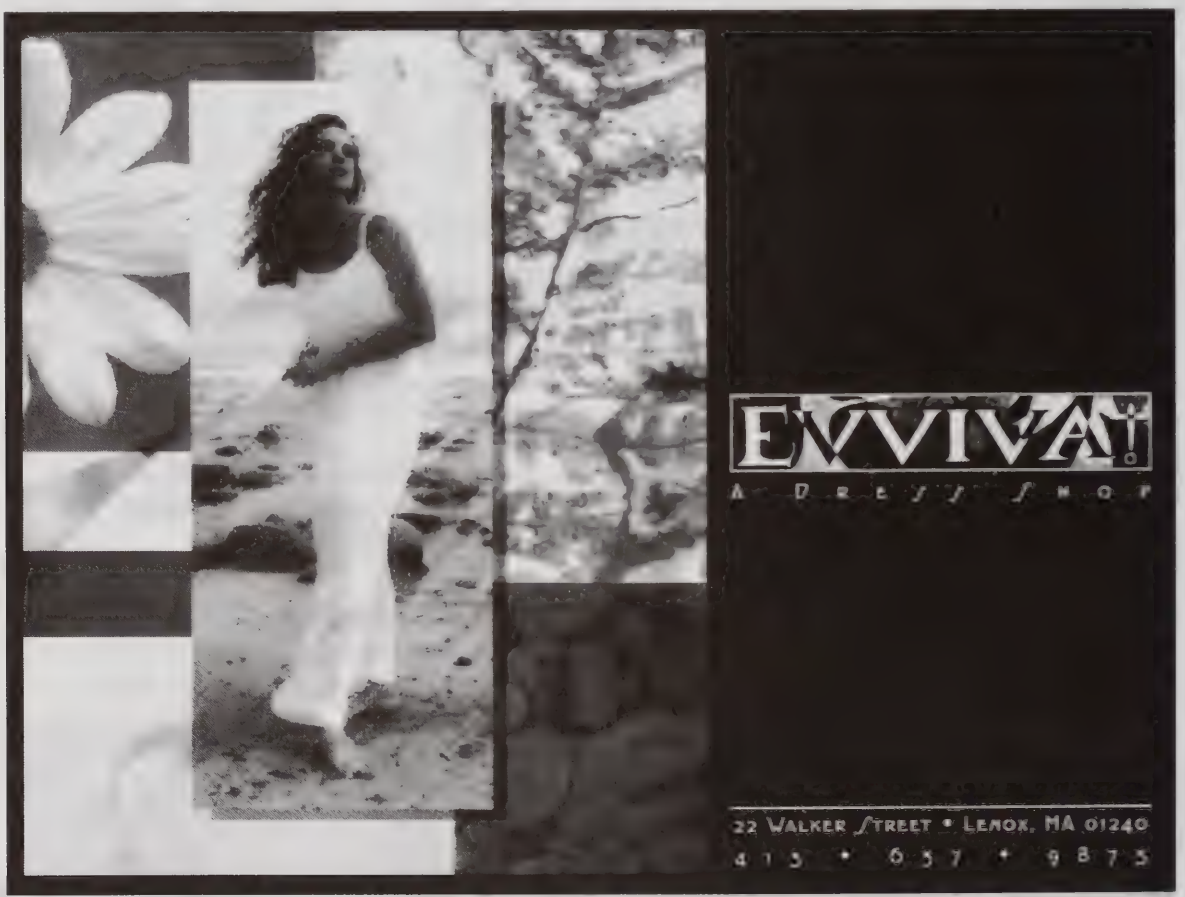
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BERLIOZ — Overture to *Béatrice et Bénédict*

ELGAR — Cello Concerto in E minor, Opus 85
Adagio—Moderato—
Lento—Allegro molto
Adagio
Allegro—Moderato—Allegro, ma non troppo

MISCHA MAISKY

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RAVEL — *Mother Goose* Suite
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NOTES

Hector Berlioz
Overture to *Béatrice et Bénédict*

Hector Berlioz was born in La Côte-St.-André, Isère, France, on December 11, 1803, and died in Paris on March 8, 1869. He completed his opera Béatrice et Bénédict *in 1862 and conducted the premiere at Baden-Baden on August 9, making a few revisions in the score soon after. Berlioz wrote his own libretto, adapted from Shakespeare's play "Much Ado About Nothing." Richard Burgin led the first Boston Symphony performances of the overture in December 1949. Charles Munch led the first Tanglewood performance on July 25, 1954. André Previn led the BSO's most recent Tanglewood performance of the overture alone on August 16, 1981, though Seiji Ozawa led it here more recently when the BSO presented a concert staging of the complete opera on August 4, 1984. The orchestra includes two flutes (second doubling piccolo), two oboes (second doubling English horn), two clarinets, two bassoons, four horns, two trumpets, two cornets, three trombones, two harps, timpani, and strings.*

By the last decade of his life, Berlioz was an embittered old man. He had fought French philistinism for years with energy and wit, but finally, in failing health, he was disheartened by the long, frustrating effort to mount his great opera *Les Troyens* (*The Trojans*), which he was never to see in its entirety. One of the few bright spots in his life in the late 1850s was the few weeks he spent every summer at the resort of Baden-Baden, where the manager of the Casino, Edouard Bénazet, engaged him to conduct a gala concert under ideal circumstances at the height of the season, with an orchestra selected from the best players in Europe.

Bénazet built a theater at the resort and commissioned Berlioz to write the opera that would open it. It was to be his very last complete work, and the only opera that he had no trouble bringing to performance. Berlioz's lifelong devotion to Shakespeare



expressed itself in a comedy adapted from *Much Ado About Nothing*, with its wonderfully fresh and oblique view of love in a story of merry sparring partners in a battle of endless wit. Beatrice and Benedick (Shakespeare's spelling) are tricked into falling in love. The overture to this lighthearted comedy, which concentrates almost totally on music associated with the title characters and omits the romantic and darker episodes, perfectly captures its mood of quicksilver brilliance. The composer's own description is perhaps the best: "It is a caprice written with the point of a needle."

—Steven Ledbetter

Sir Edward Elgar
Cello Concerto in E minor, Opus 85

Edward Elgar was born at Broadheath, near Worcester, England, on June 2, 1857, and died in Worcester on February 23, 1934; he was knighted on July 5, 1904. He began composing his Cello Concerto, Opus 85, in September 1918 and completed it in August the following year. The score is dedicated to Sidney and Francis Colvin. The work received its world premiere in London on October 26, 1919, with Elgar himself conducting the London Symphony Orchestra and Felix Salmond as soloist. Charles Munch led the first Boston Symphony performance with soloist Maurice Eisenberg on April 12, 1955. Jacqueline Du Pré was soloist for the first Tanglewood performance on August 3, 1969, under Daniel Barenboim's direction. Lynn Harrell was soloist for the most recent Tanglewood performance on August 11, 1996, with Jeffrey Tate conducting. In addition to the solo instrument, the score calls for two flutes (the second doubling piccolo ad lib.), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba ad lib., timpani, and strings.

Elgar's periods of active composition regularly alternated with months of severe depression, when he could scarcely bring himself to work. The first great outburst of masterworks—which had produced the *Enigma* Variations and *The Dream of Gerontius*—followed such a depression. Later, after a despondent 1907, he had quickly turned out his two symphonies and the Violin Concerto. Another fallow period came following the premiere of *Falstaff* in 1913. For nearly five years Elgar composed no really substantial works. More and more he withdrew from the musical world and, with his wife, lived quietly withdrawn.

Then, in 1918 and 1919, Elgar's creative impulse exploded in a sudden outpouring of chamber music—a string quartet, a violin sonata, and a piano quintet, all his


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very first ventures into each medium—capped by his most personal concerto. The years immediately before had been made bleak by the death of friends, by war news from the European fronts, and by his own ill health. Alice Elgar understood that her husband desperately needed to find some peace and solitude, to recapture his rural boyhood. She located a cottage named Brinkwells in Sussex with a studio in the garden and nearby woods suitable for long walks. The Elgars rented it from the fall of 1917, though they still kept Severn House, their home in Hampstead, just north of London.

Though he was ill in London during the early part of 1918, Elgar moved out to Brinkwells again in the spring, and there he established a peaceful routine, setting seriously to work again on his chamber music. His close friend, violinist W.H. Reed, came down often to try over bits of music with Elgar as the works progressed. By the autumn, the chamber pieces were well along, and the composer was enjoying the sudden changes in the weather, with rain squalls followed by wonderful sunrises in a golden mist. On September 27, Alice noted in her diary that Edward had produced "wonderful new music, real wood sounds & other lament wh[ich] sh[oul]d be in a war symphony." Elgar's biographer Michael Kennedy believes this to be our first information regarding the Cello Concerto.

Soon after this the Elgars were required to return to Severn House; it had been burglarized in their absence, and the police wanted a listing of everything that had been stolen. (Actually, the burglar seems to have been interrupted at work, for the only substantial loss was from Elgar's supply of whiskey.) While in Hampstead, Elgar noted down the gently lilting Moderato theme of the concerto's first movement. When he returned to Brinkwells, he played the theme to Reed, who called it "an infinite tune," one that "seems to have no beginning and no end." Elgar noted on the sketch, "very full, sweet, and sonorous."

The financial strain of maintaining two homes worried the Elgars, as did the bur-



glary. Edward hoped to stay on at Brinkwells, where he felt he could work, but he feared that it might not be possible. Merely contemplating a move back to Severn House depressed him: "But it seems that if I have to live again at Hampstead composition is 'off'—not the house or the place but *London*—telephone etc. all day and night drives me mad."

The early months of 1919 saw the premiere of the Violin Sonata, first privately on March 13, then publicly a week later. Later in the spring the British String Quartet took part in performances of Elgar's string quartet and the piano quintet. Elgar invited the cellist of the quartet, Felix Salmond, to premiere his cello concerto when it was ready and invited him down to Brinkwells to go over the draft with him. Late in June he wrote to his friend Sir Sidney Colvin, the Keeper of the Department of Prints and Drawings at the British Museum, to report on his progress:

> I am frantically busy writing & have nearly completed a Concerto for Violoncello—a real large work & I think *good* & alive. It is impossible to say when it will appear or be heard—probably next winter. Would Frances & you allow me to put on the title page To Frances and Sidney Colvin? Your friendship is such a real & precious thing that I should like to leave some record of it; I cannot say the music is worthy of you both (or either!) but our three names wd. be in print together even if the music is dull & of the kind which perisheth.

By August 3 Elgar announced that he and Salmond had "polished" the concerto. Its performance was scheduled for Queen's Hall on October 26 with the London Symphony Orchestra.

It is ironic that the last major premiere of Elgar's life—when he was generally regarded as the greatest English composer of his age—should have been undercut by the same problem that had ruined the premiere of his greatest masterpiece, *The Dream of Gerontius*, insufficient rehearsal. It was not Elgar's fault, to be sure. He was only scheduled to conduct his own work. The remainder of the concert—Scriabin's *Poem of Ecstasy* and Borodin's Second Symphony—was conducted by Albert Coates. At the time of the premiere Coates was pushing the music of Scriabin, and he simply kept rehearsing the piece long after the time agreed upon for Elgar to rehearse his new concerto. Under the circumstances, it is a wonder that the composer did not simply withdraw the work from performance, but he evidently felt bound to uphold the reputation of Salmond, who, for his part, was fully prepared. Like *Gerontius*, then, the Cello Concerto had a disastrous premiere. The audience was perhaps more polite than it had been on the earlier occasion, if only out of deference to Elgar's reputation, and some of the critics recognized that the work was seriously underrehearsed,

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though the *Daily Telegraph* simply dismissed it, noting "a lack of exaltation."

It is not surprising that the first audiences found themselves more or less at a loss with this piece, which is about as far from the Lisztian or Paganiniesque virtuoso concerto as it is possible to go. Even Elgar's own violin concerto was in many respects more comprehensible at first hearing than this very intimate work. Of course, there were many reasons why Elgar's music in 1918-19 should be different from his music of, say 1908-10. First among these, certainly, was the Great War, the war that finally put an end to old notions of chivalry and military glory. Even though victory was in sight by the time Elgar started composing, it was a hollow victory. In fact, the composer's mood may be indicated by his surprising negative response to the poet Laurence Binyon, who invited him to set an ode to peace:

> ...if anything could draw me [to compose] your poem would, but the whole atmosphere is too full of complexities for me to feel music to it: not the atmosphere of the poem but of the time I mean. The last two divisions VI and VII [in the poem] are splendid altho' I regret the appeal to the Heavenly Spirit which is cruelly obtuse to the individual sorrow & sacrifice—a cruelty I resent bitterly & disappointedly.

This from the composer who is so often—mistakenly—regarded as the musical spokesman of British imperialism!

In any case, the mood of the times was one that brought concentration on individual sorrows rather than nationalistic glories. This was surely compounded with the increasing health problems of both Edward and Alice Elgar. A sense of his own mortality, along with the understanding that the old order had passed away, naturally found its way into the music. The Cello Concerto has been described by Donald Francis Tovey as representing Elgar's Schumannesque mood. Now, Schumann is not a composer normally compared with Elgar, but certainly in their *Innigkeit*—sincere, fervent intimacy—the two men have a great deal in common. In both cases, the intensely personal character of the music may be reflected in sudden changes of mood, from introspective to exuberant.

In Elgar's Cello Concerto, the introspective element predominates. The orchestra is masterfully treated, as usual, but the restraint with which it balances the soloist contributes to the autumnal quality of the score. The cello solo opens with a poignant recitative which, like so many of the themes in this score, tends to move gradually downward, as if caught in an elegiac lassitude. The violas enter, unaccompanied, with the "infinite tune," which seems somehow to have started sometime before we begin hearing it. The soloist repeats the theme, and finally the full orchestra presents it in the manner noted on Elgar's sketch: "very full, sweet, and sonorous." This opening movement is not going to be in sonata form, but rather in the simpler song form (ABA), of which the middle section begins in 12/8 with a dialogue between the clarinets and bassoons on the one hand and the solo cello on the other. It is brighter than the first theme, moving to the major mode, but retaining the same indolent, rocking character. The opening material returns and dies away over a low-held E in the cellos and basses.

The second movement begins with a brief reference in the solo cello (pizzicato) to the introductory recitative of the first movement; the soloist then tentatively investigates a figure with many repeated notes. This eventually launches into a fast movement in G major built up on the repeated-note theme laid out in a free sonata form with one of Elgar's impetuous, warmhearted lyrical phrases as the contrasting idea. The movement is very brief; a hint of a development is followed by a return to G major and sudden silence.

The slow movement is a long elegiac song in a single breath, set in the key of B-flat major, as far away from the concerto's home key of E minor as it is possible to get. This movement ends on its dominant and leads into the introduction of the finale, which opens in the distant key of B-flat minor.

The orchestra hints at the main theme to come and modulates quickly to E minor for the entrance of the soloist in another recitative, rather like the one that opened

the concerto. Once the orchestra reenters in the Allegro tempo, the finale is underway, laid out as a free rondo. The second subject includes a precipitous downward rush suggesting (in Tovey's words) "dignity at the mercy of a banana-skin." This is by far the longest and most elaborately developed movement in the concerto. Towards the end the lighthearted vigor with which the finale began is replaced by a surprising pathos in a new, slow theme colored by complex chromatic harmonies. The cello sings a passionate new theme in 3/4 time, one of Elgar's great emotional outpourings. It flows directly into a brief reminiscence of the slow movement and another of the concerto's very beginning before the orchestra concludes the work with an abrupt final statement.

The poignant music of the Cello Concerto, which far outweighs the brilliant passages, makes it one of the great expressive works for the instrument. The score is a valedictory to an age. It is also the farewell of a great composer. Elgar had every intention of composing new works after this concerto, but the death on April 7, 1920, of his wife Alice left him utterly devastated. It was her complete confidence in his creative genius that had, time and again, given him the strength to overcome doubt and depression. Though in the remaining fifteen years of his life he planned and sketched a third symphony and an opera, among other things, no further substantial works were ever completed. He devoted his energies largely to overseeing recordings of the music that already existed. Michael Kennedy has noted that Elgar wrote on his score of *The Dream of Gerontius*, "This is the best of me." Although he didn't say it in so many words, the pathos of the Cello Concerto tells us, "This is the last of me."

—S.L.

Maurice Ravel
Mother Goose Suite

Joseph Maurice Ravel was born in Ciboure, Basses Pyrénées, in the Basque region of France just a short distance from the Spanish border, on March 7, 1875, and died in Paris on December 28, 1937. He composed Ma Mère l'oye *for piano four-hands in the years 1908-10 and orchestrated it as a ballet in 1911. The original piano version was premiered by a pair of children, six and seven years old, at a concert of the Société Musicale Indépendante in Paris in 1910; the ballet version was first performed at the Théâtre des Arts in Paris in January 1912. Walter Damrosch led the New York Symphony Orchestra in the American premiere of the five-movement suite (made from the piano pieces, as opposed to the full ballet score) on November 8, 1912. Karl Muck led the first BSO performances of the suite in December 1913, Serge Koussevitzky the first Tanglewood performance in August 1938, and André Previn the most recent Tanglewood performance on July 9, 1994. The score calls for two flutes (second doubling piccolo), two oboes (second doubling English horn), two clarinets, two bassoons (second doubling contrabassoon), two horns (but no other brass instruments), timpani, triangle, cymbals, bass drum, tam-tam, xylophone, glockenspiel, celesta, harp, and strings.*

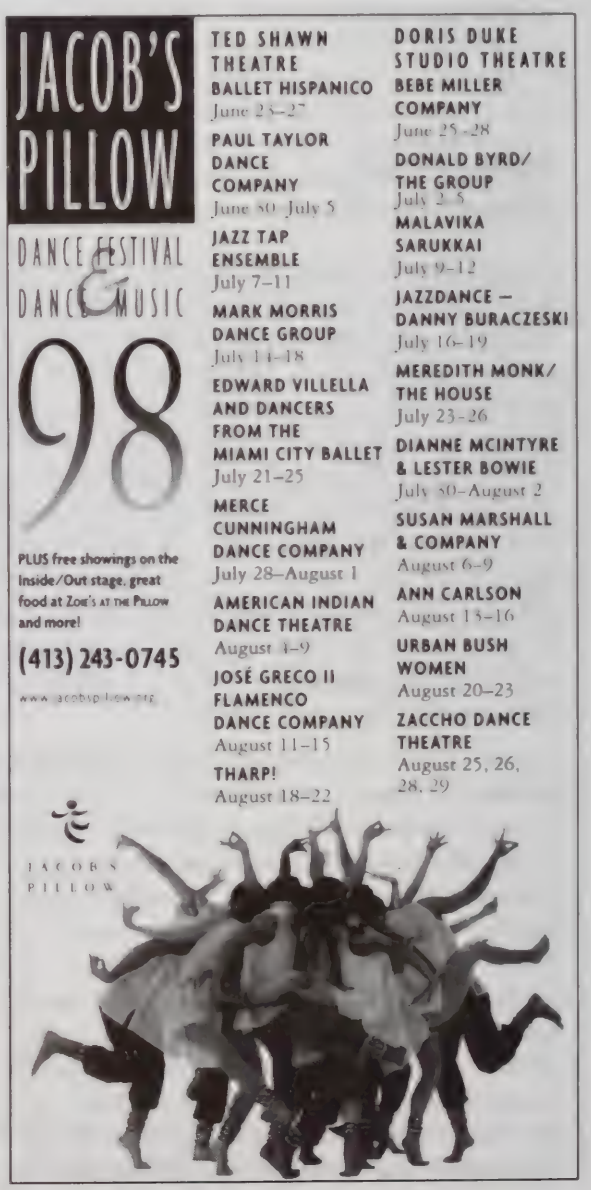
As an adult Ravel could and did penetrate the world of childhood as few composers before or since. It may be that this empathy came through a shared passion for toys—especially the mechanical kind—or simply because Ravel, who was always painfully sensitive about his small stature, felt more comfortable with persons still smaller than himself. His empathy for a child's point of view is especially apparent in his masterly and charming opera *L'Enfant et les sortilèges*, which deals with the experience of a naughty child whose long-mistreated toys come to life to teach him a lesson. (Ravel's opera is patently a major source of musical inspiration for the delightful contemporary opera *Where the Wild Things Are*, with music by Oliver Knussen to a libretto by Maurice Sendak.) Ravel's sensitivity is also revealed in his response to a series of illustrations of French fairy tales that he used as the basis of a suite of simple four-hand piano pieces called *Ma Mère l'oye* (*Mother Goose*) designed as a gift for Mimi and Jean Godebski, the children of his friends Ida and Cipa Godebski. The children were fairly

accomplished pianists, but the work Ravel wrote for two of them to play together risks slightness of substance in its simplicity of technique. Nonetheless it is charming and clearly characterized throughout.

The most famous writer of fairy tales in France was Charles Perrault (1628-1703), who was responsible for adapting many folk tales to the taste of the aristocrats in the court of Louis XIV, among them the stories of Bluebeard and his many wives and Little Red Riding Hood. It was Perrault's 1697 book *Histoires ou contes du temps passé avec des moralitez* (*Stories or tales of the olden times, with morals*) that became known popularly in France as "Mother Goose"; yet Perrault provided only two of the tales for Ravel's suite and ballet: "The Sleeping Beauty" and "Hop o' my Thumb." The Countess d'Aulnoy, a contemporary imitator of Perrault, was the source for "Laideronette (The Ugly Little Girl), Empress of the Pagodas"; and the familiar tale of "Beauty and the Beast" came from a later book, *Magazin des Enfants, Contes Moraux* (*Children's Treasury of Moral Tales*), published by Marie Leprince de Beaumont in 1757.

The *Pavane de la Belle au bois dormant* (*Pavane of the Sleeping Beauty*) is a graceful dance, exceedingly brief and almost totally diatonic (this is surprising, considering Ravel's reputation for chromaticism). *Petit Poucet* (*Tom Thumb*) is a bit of a narrative of little Tom Thumb lost in the forest and casting out breadcrumbs to leave a trail for himself, only to find that the birds have eaten them all up. This movement is filled





with marvels of ingenious invention: the melody representing poor Tom proceeding from 2/4 to 3/4 to 4/4 to 5/4 in meter, as he gets progressively more bewildered and lost; the scattering of crumbs in an unending sequence of thirds from the violins; and the chirping of the birds that eat them up in a series of complicated violin harmonics. *Laideronnette, impératrice des pagodes* (*Laideronette, Empress of the Pagodas*) indulges in a bit of orientalism (in the original piano version, the upper part was written entirely for the black keys of the piano, producing automatically a pentatonic melody), with repetitive figures in the percussion lending a genuinely eastern air. *Les Entretiens de la belle et de la bête* (*Conversations of Beauty and the Beast*) has generally been regarded as the favorite movement of the suite, if only because of the unchanging popularity of the fairy tale that inspired it. Beauty has a graceful waltz, to which the Beast contributes some inevitable growling. *Le Jardin féerique* (*The Fairy Garden*) concludes the suite with the same kind of quiet and utter simplicity as characterized the opening.

The orchestration of Ravel's delicate four-hand piano suite came about at the instigation of Jacques Rouché, who was the director of the Théâtre des Arts and who hoped to persuade Ravel to write a full-scale ballet with which French art might compete with Diaghilev's Ballets Russes, which had been enjoying sensational success (with, among other things, the epoch-making early ballets of Stravinsky). The best Rouché could get out of Ravel was the promise to orchestrate *Ma Mère l'oye* into a ballet. For this purpose Ravel devised a frame based on the story of Sleeping Beauty to begin and end the ballet, with the remaining fairy tales becoming, as it were, the dreams of the sleeping princess. In order to accomplish this, Ravel connected the scenes with interludes and added a prologue and a first scene as well. But it is the five-movement suite, the orchestral version of Ravel's children's piece, illuminated by his palette of colors bright and muted, that has captured public favor and keeps his nursery-rhyme score in performance.

—S.L.

Darius Milhaud

Le Boeuf sur le toit, Opus 58

Darius Milhaud was born in Aix-en-Provence, France, on September 4, 1892, and died in Geneva, Switzerland, on June 22, 1974. He composed his ballet Le Boeuf sur le toit *in 1919. The first performance took place in Paris on February 21, 1920. This is the first performance by the Boston Symphony Orchestra. The score calls for two flutes (second doubling piccolo), oboe, two clarinets, bassoon, two horns, two trumpets, trombone, percussion (bass drum, cymbal, tambourine, guiro), and strings.*

One of the sassiest compositions of our century, Milhaud's *Le Boeuf sur le toit* ("The Bull on the Roof") was composed in 1919, after the young Milhaud had returned from a fruitful visit to Brazil as the secretary to writer Paul Claudel, the French ambassador there. Milhaud was much taken by the sprightly vigor of Brazilian popular music; indeed, one tune that he heard there became the central theme of *Le Boeuf sur le toit*, a score commissioned first as a soundtrack to a silent movie, though apparently never used as such, despite its wonderful air of slapstick comedy.

Milhaud was one of a group of French composers eager to demolish the "profundities" of German music that dominated the European scene early in the century, the heavy philosophizing, the *Weltschmerz*, with music that celebrated and entertained, though it did not lack a poignancy of its own. He frequently drew on popular music (including jazz—he was one of the earliest "classical" composers to do so, though not in this piece) for his work at this time, and produced this sprightly, nose-thumbing score. Jean Cocteau decided to turn Milhaud's score into a kind of ballet for two well-known burlesque clowns, who produced stunts and acrobatic effects with astonishing precision. The production was mounted on February 21, 1920, on a set designed by

Raoul Dufy. The music was serious in that entertaining way that the French have made their own, and was assured an instant and lasting success.

The title of the piece was taken from a Parisian restaurant then popular with Milhaud's crowd (it is still going strong today, an elegant restaurant that makes its customers feel as if they have stepped back into the 1920s when they come through the door). The music of *Le Boeuf* combines the sounds of the French music hall with the borrowed Brazilian tune and a then-radical harmonic style that mixed several keys together at once in a cheerful harmonic kaleidoscope. The rotating of that kaleidoscope cycles the main theme systematically through the harmonic universe in a formalist pattern that organizes the music quite strictly, though in the sheer pleasure of the performance, we are unlikely to trouble our heads with such somber things.

—S.L.

ARTISTS

Yan Pascal Tortelier



Making his Boston Symphony debut with this concert, French conductor Yan Pascal Tortelier has been principal conductor of the BBC Philharmonic since July 1992. Born into an intensely musical family, son of the late cellist Paul Tortelier, he studied piano and violin from the age of four and at fourteen won first prize for violin at the Paris Conservatoire. Following general musical studies with Nadia Boulanger, he studied conducting with Franco Ferrara in Siena. Mr. Tortelier's career has included engagements with leading orchestras throughout Europe, the United States, Japan, and Australia; he has worked with all the major orchestras in Britain. For several years he was associate conductor of the Orchestre du Capitole in Toulouse, and from 1989 to 1992 he was principal conductor and artistic director of the Ulster Orchestra. He has received an honorary doctorate from the University of Ulster recognizing his success in Northern Ireland. As principal conductor of the BBC Philharmonic, Mr. Tortelier appears regularly throughout the United Kingdom with appearances at the BBC Proms and at leading festivals both in the United Kingdom and abroad. In 1995 he led the orchestra on a highly successful United States tour celebrating the BBC Philharmonic's sixtieth-anniversary season. Mr. Tortelier has an exclusive contract with Chandos and has made many highly praised recordings with the BBC Philharmonic. Their recording of the Symphony in C by Dukas was awarded the prestigious Diapason d'Or; their most recent recordings of works by Lutosławski, Fauré, and Roussel have been critically acclaimed. Following his recordings of Debussy and Ravel's complete orchestral works with the Ulster Orchestra, Mr. Tortelier is now recording the com-

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plete cycles of Dutilleux's and Roussel's orchestral works, in addition to a series with the BBC Philharmonic devoted to the works of Hindemith. Mr. Tortelier's orchestration of Ravel's piano trio was premiered in 1992 and in 1993 was highly acclaimed in a London Proms performance with the BBC Philharmonic. Available on disc as part of his Debussy / Ravel cycle, it was premiered last year at the Prague Spring Festival and this season receives its premieres in San Francisco, Tokyo, and Melbourne. During recent seasons Mr. Tortelier has worked with such orchestras as the Royal Stockholm Philharmonic, Netherlands Radio Philharmonic, the NDR Symphony Orchestra Hamburg, the Philharmonia, RAI Turin, Los Angeles Philharmonic, Minnesota Orchestra, and the Royal Concertgebouw Orchestra. Forthcoming engagements include concerts with the St. Petersburg Philharmonic, Oslo Philharmonic, Orchestre National de France, Czech Philharmonic, Tokyo Metropolitan Orchestra, London Symphony, the Sydney and Melbourne symphony orchestras, and the orchestras of San Francisco, Atlanta, Detroit, and Houston.

Mischa Maisky



Mischa Maisky is the only cellist in the world to have studied with both Mstislav Rostropovich and Gregor Piatigorsky. He has been enthusiastically received in such major music centers as London, Paris, Berlin, Vienna, New York, and Tokyo. After winning the prestigious Gaspar Cassado International Cello Competition in Florence, Mr. Maisky made his debut at Carnegie Hall in November 1973, with the Pittsburgh Symphony under William Steinberg. In 1974 he was awarded an America-Israel Cultural Foundation scholarship for study with Gregor Piatigorsky, becoming Piatigorsky's last student. Since 1975 Mr. Maisky has given concerts throughout the United States and Europe. This summer he performs as soloist with Charles Dutoit and the Montreal Symphony, as well as in duo-recital with Martha Argerich; the duo will also appear in recital at Carnegie Hall this fall. In Paris, at the Rostropovich Cello Competition, Mr. Maisky was awarded the Special Prize for his interpretation of the commissioned work. His love for chamber music has led him to Gidon Kremer's Lockenhaus Festival, where he is a regular guest and has performed numerous times with pianists Martha Argerich, Radu Lupu, Peter Serkin, Malcolm Frager, and Nelson Freire. Mr. Maisky's Deutsche Grammophon debut recording was Brahms's Double Concerto with Gidon Kremer, Leonard Bernstein, and the Vienna Philharmonic. He signed an exclusive contract with Deutsche Grammophon in 1985, his first releases under that contract being Bach's six cello suites and Bach's three cello sonatas with Martha Argerich. He was also filmed performing the cello suites by the Munich film company UNITEL. His recordings have enjoyed worldwide acclaim and have twice been awarded Tokyo's Record Academy Prize, as well as the Grand Prix du Disque in Paris. Besides the aforementioned Bach recording, Mr. Maisky has recorded sonatas by Schubert, Franck, and Debussy with Martha Argerich; the Schumann cello concerto with Leonard Bernstein and the Vienna Philharmonic; the Dvořák concerto and Bloch's *Schelomo* with Bernstein and the Israel Philharmonic; the Haydn concertos with the Chamber Orchestra of Europe; and the Elgar concerto and Tchaikovsky's *Rococo* Variations with Giuseppe Sinopoli and the Philharmonia Orchestra, which received the Academy Award in Tokyo in November 1991. He recently recorded an anthology of miniatures entitled "Meditation" as well as Beethoven's Opus 5 cello sonatas with Daria Hovora, a recording that was awarded the Diapason d'Or in February 1992. Mischa Maisky began his studies in his native Riga and continued in Leningrad, where he won the All-Russia Cello Competition at age seventeen. A year later he was a prizewinner at the International Tchaikovsky Competition, commenced studies with Mstislav Rostropovich at the Moscow Conservatory, and began an active concert career throughout the Soviet Union. In 1972 he emigrated to Israel and soon established himself as one of the leading European cellists of his generation. He performs on an eighteenth-century Mantagna cello. Mr. Maisky makes his Tanglewood debut with today's Boston Symphony concert and his joint Tanglewood recital debut with pianist Martha Argerich this coming Tuesday night. He made his Boston Symphony debut in January 1993 as soloist in the Dvořák cello concerto.

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Sunday, August 23, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

I SOLISTI VENETI
CLAUDIO SCIMONE, conductor

PASQUALI — Overture to *The Grand Festino*

MAURO MAUR, trumpet

ROSSINI — Sonata for Strings No. 2 in A

Allegro
Andantino
Allegro

CIMAROSA — Concerto in C minor for Oboe and Strings

Introduzione—Allegro
Siciliana
Allegro giusto

GIUSEPPE FALCO, oboe

VIVALDI — Concerto in D, RV 208, *Grosso Mogul*

Allegro
Recitativo
Allegro

MARCO FORNACIARI, violin

INTERMISSION

PUCCINI — *Crisantemi*

VERDI — String Quartet in E minor
(orchestral version by the composer)

Allegro
Andantino
Prestissimo
Scherzo fuga: Allegro assai mosso

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Notes

Niccolò Pasquali, the famed composer and violinist, was probably born in 1718. We don't know where, but in 1743 he was definitely in London as the first violinist in the orchestra of the local opera house. Following a short stay in Dublin in 1748, he moved to Edinburgh, where in 1753 he was first violin for the Music Society. Like many eighteenth-century musicians, he combined his activity as a violinist with composing, teaching, and musical organizing. It is surprising to learn from contemporary accounts that he was also a well-liked actor. He died in Edinburgh in 1757.

The Grand Festino, like many similar eighteenth-century compositions, has all the features of a concerto. This overture's concerto structure is clearly demonstrated by its division into three movements (often used by Vivaldi in his opera overtures), the classical succession of Allegro—Largo—Presto, the absence of refrains in the first movement, and the splitting of the refrain in the second movement. The extraordinary feature is the presence of a solo instrument, the trumpet, that drives Pasquali's concept of the opera overture to the extreme limits, boldly venturing into the territory of the solo concerto. *The Grand Festino* is thus a work that is interesting in formal terms but also in the rich musical charm of its fluid melody and pure themes, as best exemplified in the splendid Larghetto, a delightful cantabile compressed within a few short measures, and the *presto* finale with its sprightly triple tempo.

* * * * *

Gioachino Rossini (1792-1868) was only twelve years old when he wrote the Six Sonatas for Strings in 1804. The author describes the birth of these pieces as follows: "Six horrendous sonatas that I composed at the villa (near Ravenna) of my friend and patron Agostino Triossi at a most puerile age, never having taken a single lesson in accompaniment: the whole work was composed and copied in three days, and dreadfully performed by Triossi (bass), Morini (his cousin) on first violin, his brother on cello, and on the second violin—who if the truth may be told played the least dreadfully—me."

What is amazing in this story is not so much the speed with which Rossini wrote six compositions that were harmonically developed and filled with innovative use of melody and instrumentation: we are used to thinking of Rossini as capable of composing and writing the orchestration for an entire opera in two weeks. What strikes the listener most is the mature musical discourse and original personality that he reveals in these adolescent pages. The form of the compositions is clearly dominated by the influence of Mozart and other composers of his day. But in the open, incisive melody, the already extremely varied harmony and theatrical quality of the whole, in which the instruments dialogue with each other as if they were singers, we already get a clear glimpse of the future composer of *The Barber of Seville*.

* * * * *

Domenico Cimarosa (1749-1801) is surely one of the most interesting and ingenious opera composers in late eighteenth-century Italy. A native of Caserta, he began his musical studies at the Conservatory of the Madonna of Loreto, later completing them under the guidance of the famous Italian composer Niccolò Piccinni. After varied experiences in the field of sacred music, he made his debut as an opera composer at the 1772 Carnival, revealing a happy, natural inclination for *opera buffa*. On the wave of the numerous successes that followed throughout Europe, he arrived at the Court of Catherine of Russia, where he stayed from 1787 to 1791. Following the revolutionary uprisings of 1799 in Naples, he moved to Venice, where he resided until his death in 1801. Venice paid tribute to him with a triumphal funeral ceremony that clearly expressed the city's great affection for the composer.

The Concerto in C minor for oboe and strings is a work of rare beauty. It exploits the two main characteristics of the oboe—its brightness and melodiousness—with wise mastery. The liveliness of the Allegro movements alternates with the delicate *cantabile* of the two Adagios. In the first Adagio, the introduction, the oboe is detached from the accompaniment of the strings, embroidering an intense melody of extraordinary charm. The final movement, characterized by fast repeated notes, is a fine example of instrumental

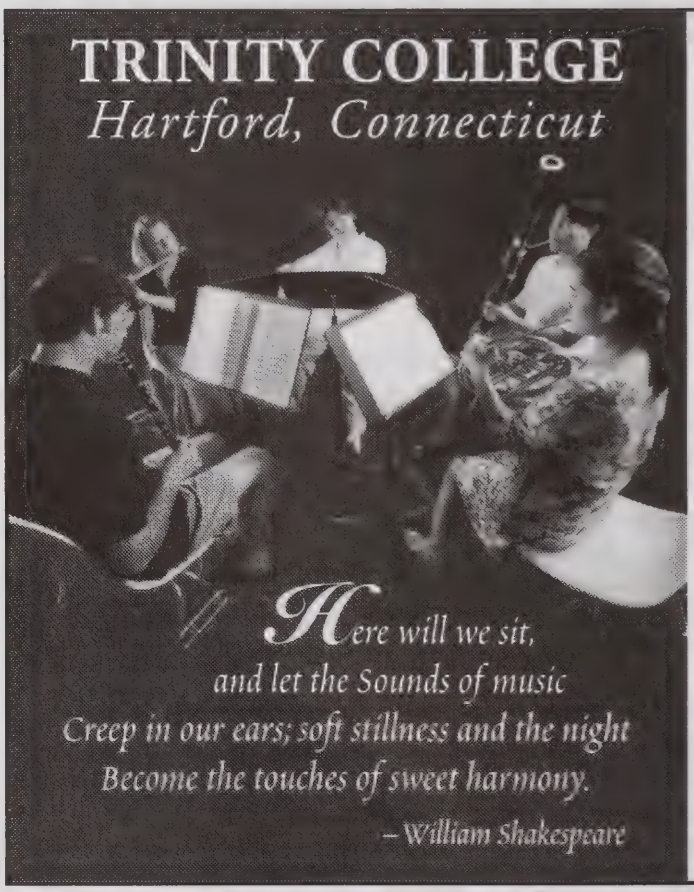
virtuosity performed with a light touch and without easy ostentation.

* * * * *

The D major concerto, "*Grosso Mogul*," is surely one of **Antonio Vivaldi**'s (1678-1741) most interesting and developed concertos, characterized by the brilliant virtuoso part for violin. Published by Vivaldi as the eleventh concerto of his extraordinary Opus 7, this piece was so successful among his contemporaries that Bach edited a magnificent full transcription (in the key of C major) for organ (BWV 594). In the edition that has come down to us, the text that Vivaldi published in his Opus 7 is a simplified version of an original that he must have performed on a regular basis. He probably simplified the edition because of the extraordinary virtuosity of the score and the consequent need to publish a version that was easier to perform.

The cadenzas are missing from Opus 7, and even the central movement (*Grave Recitativo*) is different from the original. This incomparable work (whose name—*Grosso Mogul*—probably comes from an opera libretto that Vivaldi began to set to music but never finished) brings out three different aspects of the "Red Priest's" (he was so-called for the color of his hair) musical personality: first of all, Vivaldi as a great architect of musical form; second, as the model for Bach; and third, as a solid builder of structure and rigorous thematic dialogue, a feature that is notably evident in the first and last movements. Here, more than in other works by Vivaldi, you can see the signs of the transition that links the archaic style of Corelli's concertos to the more evolved scores of Bach's concertos.

The unmistakable imprint of Vivaldi the opera composer appears in the second movement, marked with the inscription "*Recitativo.*" Here the violin imitates the free and expressive declamation of an opera singer. Vivaldi succeeds in creating a completely original musical structure that imports a free and imaginative vocal lyricism into instrumental language. The last movement gives us Vivaldi the virtuoso, so gifted that he won the unquestionable admiration of his contemporaries (J.F.A. von Uffenbach wrote that he played "as no one ever did in the past and no one probably ever will in the future"). Vivaldi's exuberant virtuosity can be seen especially in the two great cadenzas, absolutely original, of the



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first and last movements, cadenzas that were so striking that Vivaldi used them again in an important concerto he performed in Amsterdam in 1738 to celebrate the centenary of the local theater.

* * * * *

Crisantemi, the short but intense instrumental page by **Giacomo Puccini** (1858-1924), was written in 1890. Puccini was thirty-two years old, and his style, as the *Crisantemi* elegy amply demonstrates, was fully formed and mature. ["*Crisantemi*," chrysanthemums, are closely associated with death in the Italian tradition.] The many successful compositions of his youth, his studies and advanced studies under the guidance of Bazzini and Ponchielli, had already shaped the musical personality of the young opera composer. His orchestral works of those years, particularly the *Capriccio sinfonico* of 1883, had already brought his interesting symphonic vein to the attention of the public. Without renouncing his genuinely operatic nature, Puccini had infused his orchestral works with the same pathos, intensity, and convincing realism as his theatrical masterpieces.

Dedicated to the memory of Amedeo di Savoia, the *Crisantemi* elegy consists of a single concise movement, *Andante mesto*, developed with great attention to the harmonic discourse and expressiveness of the themes, and with a refined romantic taste, even if it was the *fin de siècle* romanticism of which Puccini was one of the greatest exponents. *Crisantemi* was an immediate success, and Ricordi published it the same year it was composed.

The thematic material of this page is far from occasional. Puccini meditated deeply on it in the years that followed, and returned to it in the opera *Manon Lescaut*, which opened at the Teatro Regio of Turin on February 1, 1893.

* * * * *

In the operas of **Giuseppe Verdi** (1813-1901), we can sense his aspiration to compose long, serious pages of instrumental music. For example, at the beginning of the last act of *I lombardi*, we find what could be considered the first movement of a violin concerto in which the design of the solo instrument vividly recalls Paganini's concertos.

The only major piece of exclusively instrumental music that has come down to us is the string quartet in E minor, written in Naples in 1876 between the rehearsals for *Aida* and *Don Carlos*. The first performance was a strictly private affair. For a while the composer did not want it to be performed in public because, as he wrote to a friend, "At the time I believed and I still believe that Italy is the wrong climate for the quartet." This sentence echoes the dominant political theories of the times, which held, according to a curious statement by the Italian patriot, Giuseppe Mazzini, in his *Philosophy of Music*, that "Italian music is characterized by melody and German music by harmony." Therefore it was only right that the Italians dedicate themselves mainly to opera and the Germans to instrumental music! The Italian patriot was forgetting that the first great schools of instrumental music (to which the sonata and concerto forms, among others, owe their origins) were in Italy. Unfortunately, reasoning of this sort led great geniuses such as Rossini and Verdi to limit their formidable talent as instrumental composers to opera sinfonias or to rare occasions that still give us a glimpse of the kind of works they would have composed had they dedicated themselves to the production of symphonic works on a regular basis.

Later Verdi would give his consent to public performances of the quartet in Florence and Milan. In response to a request from London, he strongly urged his correspondent not only to perform the piece, but to double the parts, that is to say, to increase the number of performers. In a letter of 1877 he wrote: "It should work well performed by many players, since there are phrases that demand a full, fat sound rather than the thin sound of a violin solo." In Paris he even wrote, "The number of instruments should be doubled by ten or twelve, and I will conduct the orchestra myself."

Called a "pastime" by its author, Verdi's quartet occupies a special place of authority in quartet literature. The beauty of the ideas in the first movement and the subtlety of the second take on exceptional force and vitality from the contrasts and rich palette of nuances and colors that fully exploit the possibilities of the sonata form. The most original movement is the final *Scherzo fuga*, with its long, sinuous, complex theme that the instrumentalists suggest in a light *pizzicato*, gradually accompanying it in an irresistible *crescendo* to the final triumph. In a letter Verdi gave exact instructions on which extreme dynamic contrasts

to use, from the softest *pianissimo* to the loudest *fortissimo*. A beautiful cello phrase forms the Trio of the third movement. Performing the quartet with a larger group of string instruments is thus not an arbitrary choice; it carries out the specific wish of its creator.

—Claudio Scimone
(trans. Dr. Michael Moore)

ARTISTS

I Solisti Veneti



Under the artistic direction of Claudio Scimone, I Solisti Veneti are hailed for their performances, recordings, and artistic explorations. Since its founding in 1959 by Claudio Scimone in Padova, the orchestra has performed more than 4,000 concerts in more than fifty countries throughout Europe, Asia, the Pacific, and North and South America; they are now firmly established as one of the world's foremost chamber orchestras. I Solisti Veneti's repertoire ranges from masterpieces of the Baroque period, both popular and obscure, to the great symphonic and choral works of the nineteenth century. They also have a respected contemporary profile, with many compositions specially dedicated to them. Among the composers who have written for I Solisti Veneti are Sylvano Bussotti, Franco Donatoni, Riccardo Malipiero, Marius Constant, Cristobal Halffter, and Louis De Pablo. Many world-renowned singers and soloists have performed with the ensemble over the years; Salvatore Accardo, Ruggero Raimondi, Katia Ricciarelli, Plácido Domingo, Uto Ughi, Jean-Pierre Rampal, Nikita Magaloff, Marilyn Horne, James Galway, Mstislav Rostropovich, and Sviatoslav Richter have all appeared on multiple occasions. I Solisti Veneti's impressive discography includes more than 400 records on such labels as Erato, BMG/RCA, and Philips Classics. The group has recorded the complete cycles of Vivaldi, Albinoni, Geminiani, Marcello, and Tartini. Important releases of recent years include the premiere recordings of *Orlando Furioso* and *Catone in Utica* by Vivaldi, *Il nascimento di Aurora* by Albinoni, and Rossini's *Zelmira*. The ensemble has received numerous international recording awards, including many from France, Belgium, and England, innumerable honors from Italy, and a Grammy for its recording of *L'italiana in Algeri* with Marilyn Horne. The orchestra has also performed on the soundtracks to many major Italian films. As one of Italy's premier instrumental ensembles, the orchestra is often invited to perform at state functions for visiting dignitaries, including Mikhail Gorbachev, the President of China, and the kings of Belgium, Denmark, and Sweden. I Solisti Veneti celebrated its twenty-fifth anniversary in the presence of the President of Italy. For more than twenty years it has organized, together with the Venetian provinces, the Veneto Festival which promotes the cultural values of their home region of the Veneto. For this and other endeavors the Italian government awarded them the country's gold medal for outstanding merit in schools, art, and culture. I Solisti Veneti is es-

pecially active this summer. In June 1998 they traveled to South America for an eight-concert tour of six countries. In Europe they appeared at the prestigious festivals of Schleswig-Holstein and Salzburg—where they are an annual institution—as well as at St. Florian, Bregenz, and Villach in Austria. They then traveled to North America for concerts at Lincoln Center's Mostly Mozart Festival, where they appear every two seasons, and for their debut performances at Tanglewood and Ravinia. Following these concerts in the United States, they travel to Mexico City for a concert in the Palacio de Bellas Artes.

Claudio Scimone



Founder and director of I Solisti Veneti, Claudio Scimone is also honorary conductor of the Gulbenkian Orchestra in Lisbon. After studying conducting with Dimitri Mitropoulos and Franco Ferrara, Mr. Scimone earned international renown conducting operas at such venues as Covent Garden in London, the Rossini Opera Festival in Pesaro, Houston Grand Opera, Zurich Opera, the Arena di Verona, La Fenice in Venice, Lincoln Center's Mostly Mozart Festival, and the Baths of Caracalla (with Rome Opera), this in addition to conducting major symphony orchestras around the world and appearing as a frequent guest at all the major festivals, including Salzburg, where he has appeared annually since 1975. A native of Padua, Mr. Scimone is an internationally recognized musicologist and the author of "Segno, Significato, Interpretazione." His revisions and first modern editions of Giuseppe Tartini's violin concertos and sonatas have sparked a revival of interest in this nearly forgotten composer and philosopher. Equally notable is his revision of Vivaldi's theatrical works, including *Orlando furioso*, which he directed in its world premiere recording in 1977 with Marilyn Horne and Victoria de los Angeles, and of which he gave the first modern public performance two years later, at the Teatro Filarmonico in Verona. Mr. Scimone collaborated closely with the Rossini Foundation of Pesaro in preparing the critical edition of *Maometto II* and has conducted numerous first modern performances and first recordings of such Rossini operas as *Maometto II*, *Ermione*, *Zelmira*, *Mosè in Egitto*, *Armida*, and *Edipo a Colono*. He has made more than 250 recordings for the major record companies (among them Philips, Erato, and Europa-Frequenz), including unpublished works of Puccini, Mercadante, and Boito, overtures by Donizetti, Spontini, and Ponchielli, symphonies of Clementi, all of Albinoni's concertos, and more than 250 works by Vivaldi. Among the many awards he has received for his musical achievements are the Grand Prix du Disque de l'Academie Charles Cros, the Grand Prix de l'Academie du Disque Lyrique, the Grammy Award, the Gold Medal of the President of the Italian Republic, the Prix Mondial du Disque de Montreux, the Diapason d'Or, the Caecilia Award of the Union de la Presse Musicale Belge, and the Premio della Critica Discografica Italiana. Numerous well-known producers have based important television productions on his work, including Francois Reichenbach's "Vivaldi peintre de la Musique," Eric Lippmann's "Vivaldi et Venise," Montes Baquer TV productions of Vivaldi's *L'estro armonico* in the Stupinigi Royal Palace in Turin and "Corelli and the Rome of the Popes" in St. Peter's Basilica in Rome, and Italian producer Ermanno Olmi's television film with I Solisti Veneti of Haydn's *Seven Last Words* in the Giotto Chapel in Padova. In addition, many modern composers—among them Sylvano Bussotti, Franco Donatoni, Marius Constant, and Riccardo Milipiero—have written works dedicated especially to Claudio Scimone or his group.

Tanglewood
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SEIJI OZAWA HALL
TANGLEWOOD

Tuesday, August 25, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

MISCHA MAISKY, cello
MARTHA ARGERICH, piano

BEETHOVEN — Cello Sonata No. 2 in G minor, Opus 5, No. 2
- Adagio sostenuto ed espressivo—
 Allegro molto più tosto presto
- Rondo: Allegro

SCHUMANN — *Fünf Stücke im Volkston,* Opus 102
- With humor
- Slow
- Not slow, with much tone
- Not too fast
- Vigorous and marked

INTERMISSION

SCHUMANN — Adagio and Allegro in A-flat, Opus 70

PROKOFIEV — Cello Sonata in C, Opus 119 (1949)
- Andante grave—Moderato animato—
 Andante grave, come prima—Allegro moderato
- Moderato— Andante dolce
- Allegro, ma non troppo—Andantino—
 Allegro, ma non troppo

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Notes

Ludwig van Beethoven (1770-1827) composed five cello sonatas over a period of twenty years, at least one in each of the three "periods" into which critics divide his career. The two Opus 5 sonatas, written in 1796, are regarded as part of his "early period" work. The publication was dedicated to the cello-playing King Friedrich Wilhelm of Prussia; Beetho-

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SEIJI OZAWA HALL

Tuesday, August 25, at 8:30
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MISCHA MAISKY, cello
MARTHA ARGERICH, piano

Please note the following change of program: Schumann's *Fantasiestücke* replace his originally scheduled *Fünf Stücke im Volkston* just before intermission, and Shostakovich's D minor cello sonata replaces Prokofiev's C major cello sonata to close the program.

BEETHOVEN — Cello Sonata No. 2 in G minor, Opus 5, No. 2

Adagio sostenuto ed espressivo—
Allegro molto più tosto presto
Rondo: Allegro

SCHUMANN — *Fantasiestücke* for cello and piano, Opus 73

Tenderly, with expression
Lively, freely
Quick, and with fire

INTERMISSION

SCHUMANN — Adagio and Allegro in A-flat, Opus 70

SHOSTAKOVICH — Cello Sonata in D minor, Opus 40 (1934)

Moderato—Largo
Moderato con moto
Largo
Allegretto—Più mosso

ven himself played the sonatas before the king with the court cellist Duport, receiving a gold snuff-box as a token of the monarch's appreciation. Both sonatas are boldly virtuosic. Beethoven's dramatic use of dynamics—sudden *sforzando*s, crescendos leading to a *subito pianissimo*, and so on—are trademarks of the young Turk, taking on an established form while seeking to leave his own personal imprint on it, to expand the expressive possibilities. Already, too, the young Beethoven treats the first-movement sonata form in a dramatic sense, making the beginning of the recapitulation a powerful climactic point rather than a simple device for balancing the form (the characteristic Beethoven fingerprint that marks this approach is his tendency to present the first Allegro theme softly, so that it could return in a full *forte* at the recapitulation).

Like its partner in Opus 5, the G minor sonata has only two movements, an unusual feature for Beethoven, whose early sonatas often have four or at least three. The "missing" slow movement is, to some degree, subsumed in the first movement as an extended slow introduction, which is lengthier and more elaborate in the second sonata. The second movement's rondo character makes it somewhat lighter than the first movement, but Beethoven nonetheless ranges widely through the harmonic universe and demands tremendous panache from both players.

* * * * *

The winter of 1848-49 was a most prolific period for **Robert Schumann** (1810-1856) following some years of poor mental health which made composing difficult in the extreme. After completing his one opera, *Genoveva*, which had taken most of 1847 and the first eight months of 1848, he turned at once to the project of writing some incidental music for Byron's *Manfred*. By mid-October he had practically finished the overture, and he sketched music for the entire first act on a single day (November 6), completing the score on November 23. From this point there was no stopping him. Among the works that poured forth over the next five months—often taking only two or three days from conception to completion—was a series of pieces for various combinations of instruments for small chamber ensembles, usually duos or trios. Most of these, too, were conceived as cycles of miniature musical poems, linked by key and by expressive shape. These works included a piano duet, *Bilder aus Osten* (*Pictures from the East*), completed the day after Christmas. Three days later he began a set of *Waldscenen* (*Forest scenes*) for piano; they were finished in a week. After spending much of January touching up details of the opera, he spent two days (February 11-12) writing the *Phantasiestücke* for clarinet and piano, four days (February 14-17) on the Adagio and Allegro for horn and piano, and three days (February 18-20) sketching the *Konzertstück* for four horns and orchestra, which was completely scored by March 11. Most of March he spent writing choral romances and ballads, as well as the *Spanisches Liederspiel*, a cycle of vocal solos, duets, and quartets. The first week of April was devoted to revising his first two piano trios for publication. Finally on April 13-15 he composed the five *Stücke im Volkston* (*Pieces in Folk Style*) for cello and piano. The outbreak of revolution in Dresden on May 3 put a temporary halt to this creative outburst. Even then, once he had withdrawn to a place where he would not be forced to take part in the revolutionary activity, which held no appeal for him, Schumann returned to composition.

Thus the five little pieces for cello and piano come near the end of a string of works turned out in a constant stream. It appears as if Schumann scarcely signed the manuscript of one work before turning to a fresh sheet of music paper and beginning another. The *Pieces in Folk Style* are small lyrical works in Schumann's most characteristic style. The title tells us at once that Schumann is basing his work on melodies that are created to sound folklike—simple and immediately accessible. They play to Schumann's greatest strength as a composer, a fresh and unabashed lyricism. At the same time, Schumann's unusual phrase structures and the interaction between the two parts prevents the music from ever becoming predictable. It is fresh and enlivening.

* * * * *

The work published as Schumann's Opus 70, the Adagio and Allegro for horn and piano, was another of the string of duos and trios that Schumann composed so rapidly in the winter of 1848-49. The largest, most elaborate and brilliant of the works of that winter was the wonderful *Concert Piece* for four horns and orchestra, composed, as noted above,

in the amazingly short space of three days (February 18-20), then fully orchestrated by March 11. But a few days earlier still, on February 14, Schumann had composed the Adagio and Allegro for horn and piano—a combination of instruments that appears nowhere else in his output. It seems likely that he undertook this piece as a kind of warm-up for the four-horn concerto that was to follow. The two movements—slow, then fast—are characteristic of the "entrance aria" of contemporary operas, giving the soloist a chance to melt the listeners' hearts with lyric song, then to thrill them with virtuoso display. And, as so often happened when a composer wrote for an instrument that relatively few people played, he also allowed other instruments to take the part. (Brahms's Horn Trio is another example; his publisher insisted on the alternative of replacing the horn with the cello, to ensure a larger number of sales of the printed music.)

* * * * *

Sergei Prokofiev (1891-1953) sketched his cello sonata in the fall of 1947, after hearing the brilliant young cellist Mstislav Rostropovich play his long-forgotten Cello Concerto No. 1, which had been composed in 1938 but never performed. Prokofiev promised to rewrite the piece for the young virtuoso (and eventually did so, calling the later version "*Sinfonia Concertante* for cello and orchestra"); but before doing that, he embarked on a cello sonata. He completed it in 1949 and invited Rostropovich to play it through and discuss it with him. In the end, Rostropovich helped Prokofiev find a happy medium between lyrical exploitation of the cello's tone and virtuoso display. The result is one of the most frequently played cello sonatas of our century.

It is a wonder that Prokofiev was able to compose at all. Not only did his health slowly decline over the remaining five years of his life, but he was also linked with Shostakovich, Kabalevsky, and others in the infamous denunciation of his work by a party functionary named Zhdanov in 1948, who attacked the leading Soviet composers for ill-defined artistic crimes against the state. Had he lived longer, Prokofiev would surely have written more for Rostropovich; as it was, he left two other cello compositions unfinished at his death in 1953.

The cello sonata is in three movements whose tempos grow generally faster from move-

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ment to movement. A lyrical quality predominates, and, although the principal Soviet writer on Prokofiev claims to find much of the music "lighthearted and gay," many listeners will observe a darkly somber character to much of the music that is not driven away by the flashes of Prokofievan wit. The first movement is almost narrative in style, beginning with dark lucubrations by the cello, gradually turning into a conversation with the piano. Despite relatively bright moments, the overall character is doleful, internalized. Even the brief passionate outbursts continue to evoke the tinge of sadness.

The second movement is lighter in character, rather akin to Prokofiev's charming *Music for Children*, with dance tunes and simple songs. The play of timbres and of special cello effects gives the movement its unique color. Serving as Trio to this scherzo, a warmly passionate middle section, *Andante dolce*, gives the cellist the opportunity for full-throated cantabile. The finale, *Allegro ma non troppo*, brings together elements of the first two movements. At heart it is another lyrical dialogue between the two instruments, but the dance-like character of the second theme echoes the scherzo. Here, as elsewhere in his work, Prokofiev recalls an important theme from the first movement in a climactic statement late in the finale.

The sonata was first heard in a private performance by Rostropovich and Sviatoslav Richter before the Board of the Soviet Composers' Union on December 6, 1949. Evidently their verdict was favorable, despite the recent denunciation of the composer, since the two artists performed the piece in a public recital at the Moscow Conservatory the following March. Prokofiev almost never applied literary epigraphs to his music, but in this case he chose to add a well-known line from Maxim Gorky ("Man—that has a proud sound") to emphasize the work's positive and extrovert qualities.

—Steven Ledbetter

ARTISTS

For a biography of **Martha Argerich**, see page 31.

For a biography of **Mischa Maisky**, see page 43.

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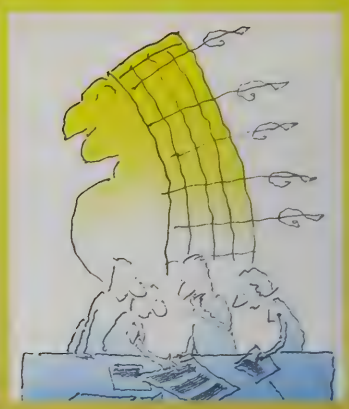


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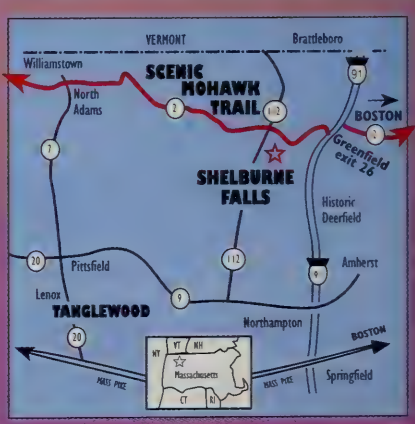


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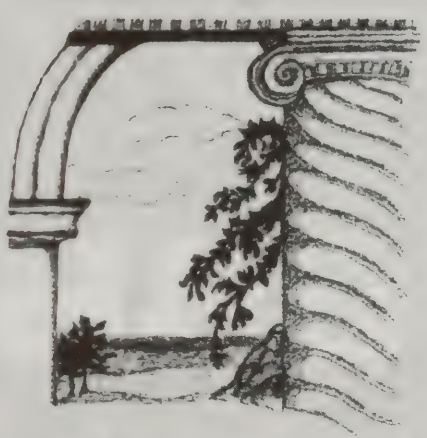
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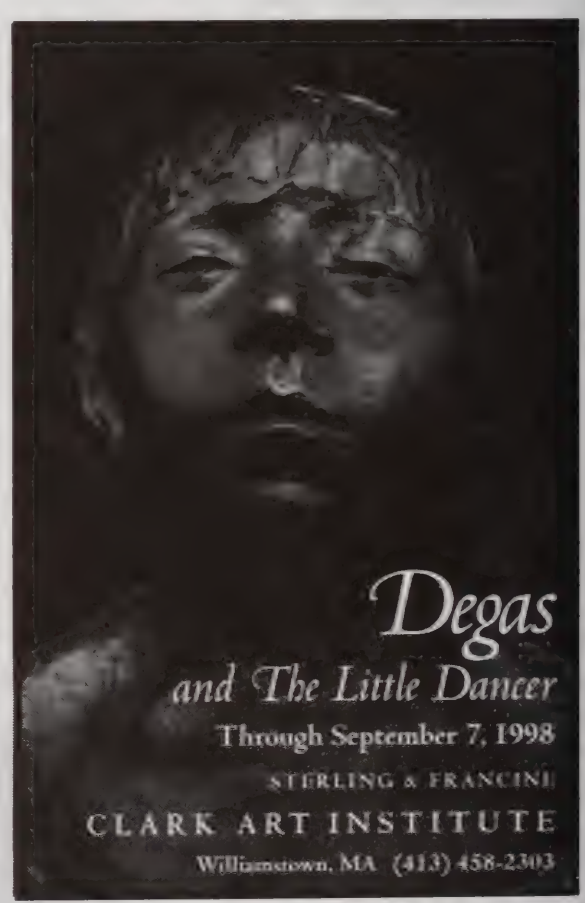
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BEETHOVEN *Leonore* Overture No. 3
BERNSTEIN *Songfest*
STRAVINSKY *The Rite of Spring*

Sunday, August 2, at 2:30

BOSTON SYMPHONY ORCHESTRA
JAMES DePREIST, conductor
FLORENCE QUIVAR, mezzo-soprano
ANDRÉ WATTS, piano

BERNSTEIN Symphony No. 1, *Jeremiah*
SAINT-SAËNS Piano Concerto No. 2
BRAHMS Symphony No. 2

Tuesday, August 4, at 8:30

TANGLEWOOD ON PARADE
(Afternoon events begin at 2:30 p.m. Fireworks follow the concert.)
BOSTON SYMPHONY ORCHESTRA
TANGLEWOOD MUSIC CENTER ORCHESTRA
SEIJI OZAWA, JOHN WILLIAMS, and KEITH LOCKHART, conductors

Music of Beethoven, Gershwin, Bernstein, and Williams, and TCHAIKOVSKY *1812* Overture

Wednesday, August 5, at 8:30

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GIDON KREMER, violin

Music of Pärt, Rota, and Piazzola, and VIVALDI *The Four Seasons*

Thursday, August 6, at 8:30

The Fromm Concert at Tanglewood
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Music of Carter, Chen, Dutilleux, Kagel, and Nancarrow

Friday, August 7, at 6 (Prelude)

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CHRISTIAN TETZLAFF, violin

Music of Dutilleux and Beethoven

Friday, August 7, at 8:30

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TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

HANDEL *Concerto a due cori*
VIVALDI *Gloria*
HAYDN *Mass in Time of War*

Saturday, August 8, at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
NEIL SHICOFF, tenor
BRYN TERFEL, baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

An evening of operatic arias, duets, and choruses, plus classics from the stage and screen

Sunday, August 9, at 2:30

The Serge and Olga Koussevitzky Memorial Concert
BOSTON SYMPHONY ORCHESTRA
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CHRISTIAN TETZLAFF, violin

DEBUSSY *Prelude to The Afternoon of a Faun*
DUTILLEUX *The shadows of time* (BSO commission)
BEETHOVEN Violin Concerto

Tuesday, August 11, at 8:30

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Friday, August 14, at 8:30

BOSTON SYMPHONY ORCHESTRA
ANDRÉ PREVIN, conductor
JOSHUA BELL, violin

BRAHMS Violin Concerto
RACHMANINOFF Symphony No. 3

Saturday, August 15, at 8:30

BOSTON SYMPHONY ORCHESTRA
RICHARD WESTERFIELD, conductor
HORACIO GUTIÉRREZ, piano

ADAMS *The Chairman Dances*
BEETHOVEN Piano Concerto No. 5, *Emperor*
SIBELIUS Symphony No. 5

Sunday, August 16, at 2:30

BOSTON SYMPHONY ORCHESTRA
HANS GRAF, conductor
SUSAN GRAHAM, mezzo-soprano
GARRICK OHLSSON, piano

MOZART Symphony No. 38, *Prague*; "Il tenero momento" from *Lucio Silla*; Concert aria, *Ch'io mi scordi di te…Non temer, amato bene*
CHOPIN Variations on Mozart's "Là ci darem la mano"
STRAUSS *Don Juan*

Thursday, August 20, at 8:30

MITSUKO SHIRAI, mezzo-soprano
HARTMUT HÖLL, piano

Songs by Brahms, Webern, Szymanowski, Liszt, Schoenberg, and Wolf

Friday, August 21, at 6 (Prelude)

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

Music of Boccherini, Strauss, and Schoenberg

Friday, August 21, at 8:30

BOSTON SYMPHONY ORCHESTRA
CHARLES DUTOIT, conductor
SARAH CHANG, violin

DEBUSSY *Petite Suite*
BRUCH Violin Concerto No. 1
STRAVINSKY *Petrushka* (1911 version)

Saturday, August 22, at 8:30

BOSTON SYMPHONY ORCHESTRA
CHARLES DUTOIT, Conductor
MARTHA ARGERICH, piano

BARTÓK *Dance Suite*
PROKOFIEV Piano Concerto No. 3
MUSSORGSKY *Pictures at an Exhibition*

Sunday, August 23, at 2:30

BOSTON SYMPHONY ORCHESTRA
YAN PASCAL TORTELIER, conductor
MISCHA MAISKY, cello

BERLIOZ Overture to *Béatrice et Bénédict*
ELGAR Cello Concerto
RAVEL *Mother Goose* Suite
MILHAUD *Le Boeuf sur le toit*

Sunday, August 23, at 8:30

I SOLISTI VENETI
CLAUDIO SCIMONE, conductor

Music of Pasquali, Rossini, Cimarosa, Vivaldi, Puccini, and Verdi

Tuesday, August 25, at 8:30

MISCHA MAISKY, cello
MARTHA ARGERICH, piano

Music of Beethoven, Schumann, and Prokofiev

Friday, August 28, at 6 (Prelude)

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, conductor

Music of Bach

Friday, August 28, at 8:30

BOSTON SYMPHONY ORCHESTRA
HUGH WOLFF, conductor
MSTISLAV ROSTROPOVICH, cello

HAYDN Symphony No. 85
HAYDN Cello Concerto in C
KERNIS *Too Hot Toccata*
SHOSTAKOVICH Cello Concerto No. 1

Saturday, August 29, at 8:30

BOSTON SYMPHONY ORCHESTRA
MSTISLAV ROSTROPOVICH, conductor
MAXIM VENGEROV, violin

SHOSTAKOVICH Violin Concerto No. 1
TCHAIKOVSKY Symphony No. 6, *Pathétique*

Sunday, August 30, at 2:30

BOSTON SYMPHONY ORCHESTRA
MSTISLAV ROSTROPOVICH, conductor
STEPHANIE BLYTHE, ANTHONY DEAN GRIFFEY, and EGILS SILINS, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN Symphony No. 9

Monday, August 31, at 8:30

BOSTON POPS
JOHN WILLIAMS, conductor

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TANGLEWOOD MUSIC CENTER
1998 Concert Schedule

Sunday, June 28, at 5:30 p.m.
Opening Exercises
(free admission; open to the public)

Tuesday, June 30, at 8:30 p.m.
The Phyllis and Lee Coffey Fund Concert
Tanglewood Music Center Orchestra
Seiji Ozawa and TMC Fellows conducting
BEETHOVEN *Leonore* Overture No. 2
MENDELSSOHN Overture, Nocturne, and Scherzo from Incidental Music to *A Midsummer Night's Dream*
BRAHMS Symphony No. 2

Sunday, July 5, at 10:30 a.m.
Chamber Music Recital

Sunday, July 5, at 8:30 p.m.
Brass Music Recital
Members of the Boston Symphony Orchestra & TMC Fellows
Ronald Barron, conducting

Monday, July 6, at 8:30 p.m.
Vocal Recital

Wednesday, July 8, at 4 p.m. & 8 p.m.
String Quartet Marathon

Thursday, July 9, at 4 p.m. & 8 p.m.
String Quartet Marathon continues

Saturday, July 11, at 11:30 a.m.
Sponsored by Berkshire Bank
Family Concert
(free admission)

Sunday, July 12, at 10:30 a.m.
Vocal & Chamber Music Recital
To include BACH Cantata No. 105, John Oliver conducting

Sunday, July 12, at 8:30 p.m.
Vocal Recital

Monday, July 13, at 8:30 p.m.
Vocal & Chamber Music Recital

Saturday, July 18, at 2:30 p.m.
BUTI Orchestra
Miguel Harth-Bedoya conducting

Sunday, July 19, at 10:30 a.m.
Vocal & Chamber Music Recital
To include BACH Cantata No. 45, Seiji Ozawa conducting

Monday, July 20, at 8:30 p.m.
Endowed concert made possible by the generosity of an anonymous donor
Tanglewood Music Center Orchestra
James Conlon conducting
MAHLER Symphony No. 6

Tuesday, July 21, at 8:30 p.m.
Vocal Recital

Saturday, July 25, at 2:30 p.m.
BUTI Chorus
Ann Howard Jones conducting

Sunday, July 26, at 10:30 a.m.
The Natalie and Murray S. Katz Concert
Chamber Music Recital

Monday, July 27, at 8:30 p.m.
BERKSHIRE NIGHT
Tanglewood Music Center Orchestra
Seiji Ozawa and TMC Fellows conducting
STRAVINSKY Symphonies of Wind Instruments
BARTÓK Divertimento
BERNSTEIN *Songfest,* with TMC Vocal Fellows

Tuesday, July 28, at 8:30 p.m.
Vocal Recital



William Mercer

Saturday, August 1, at 2:30 p.m.
BUTI Orchestra
David Hoose conducting
BUTTERWORTH *A Shropshire Lad* Rhapsody
BRITTEN *Sinfonia da Requiem*
ELGAR *Enigma* Variations

Saturday, August 1, at 8:30 p.m. (Shed)*
LEONARD BERNSTEIN MEMORIAL CONCERT
Tanglewood Music Center Orchestra
Seiji Ozawa, Robert Spano and Joel Smirnoff conducting
BEETHOVEN *Leonore* Overture No. 3
STRAVINSKY *The Rite of Spring*
BERNSTEIN *Songfest*

FESTIVAL OF CONTEMPORARY MUSIC
August 6–August 10
Made possible by the generous support of Dr. Raymond and Hannah H. Schneider

Thursday, August 6, at 6 p.m. (Theatre)
Films by Frank Scheffer: Exploring the works of Elliott Carter, including "Time is Music" and previously unseen footage on the composer's life and art.

Thursday, August 6, at 8:30 p.m.*
THE FROMM CONCERT AT TANGLEWOOD
Arditti String Quartet
Music of Carter, Chen, Dutilleux, Kagel, and Nancarrow

Friday, August 7, at 2:30 p.m.
Elliott Carter and Charles Wuorinen Birthday Celebration, with cake following the recital
Soprano Lucy Shelton and Vocal Fellows
Songs of Elliott Carter and Charles Wuorinen

Saturday, August 8, at 2:30 p.m.
Music of Wuorinen, Adams, Carter (Clarinet Concerto with soloist Thomas Martin), and Adès

Sunday, August 9, at 10:30 a.m.
Music of Dutilleux, Benjamin, Kagel, Zuidam, and Adams

Sunday, August 9, at 8:30 p.m.
Music of Gubaidulina, Stravinsky, Kagel, Messaien (*Couleurs de la cité céleste* with Peter Serkin), and Bartók

Monday, August 10, at 8:30 p.m.
The Margaret Lee Crofts Endowed Concert
Tanglewood Music Center Orchestra
Seiji Ozawa, Reinbert de Leeuw and Stefan Asbury conducting
Music of Lieberson, Dutilleux (*L'Arbre des songes* with violinist Irvine Arditti), Takemitsu, and Kagel

Sunday, August 2, at 10:30 a.m.
Vocal & Chamber Music Recital
To include BACH Cantata No. 147, Richard Westerfield conducting

Tuesday, August 4*
Co-sponsored by Filene's and GE Plastics
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon events begin at 2:30 p.m.
Gala concert at 8:30 p.m. (Shed)
Tanglewood Music Center Orchestra
Boston Symphony Orchestra
Seiji Ozawa, John Williams, and Keith Lockhart conducting
Music of Beethoven, Gershwin, and Bernstein, and TCHAIKOVSKY *1812* Overture

Saturday, August 15, at 11:30 a.m.
Sponsored by K.B. Toys, Inc.
Family Concert
(free admission)

Saturday, August 15, at 2:30 p.m.
BUTI Orchestra
TCHAIKOVSKY Symphony No. 5
HINDEMITH Symphonic Metamorphorsis on Themes of Carl Maria von Weber

Sunday, August 16, at 10:30 a.m.
Chamber Music Recital

Wednesday, August 19, at 2:30 p.m.
Vocal Recital

Wednesday, August 19, at 8:30 p.m.
The Dr. Raymond and Hannah H. Schneider Concert, Endowed in Perpetuity
Tanglewood Music Center Orchestra
André Previn and TMC Fellows conducting
To include SHOSTAKOVICH Symphony No. 5

Schedule and programs subject to change.

All concerts are held in Seiji Ozawa Hall unless otherwise noted. Unless otherwise indicated, seating for TMC concerts is unreserved, with tickets at $10 for orchestra concerts and $6 for other performances, available one hour before concert time. (Friends of Tanglewood at the $75 level or higher are admitted without further contribution.)

Additional TMC events, including Phyllis Curtin Seminar Vocal Recitals and other weekday afternoon recitals, will be scheduled throughout the summer. Complete weekly information is available at the Tanglewood Main Gate, or by calling (413) 637-5230.

*Ticket required; available at the Tanglewood box office.



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Tanglewood Music Center Fellows pay no tuition and are offered free room and board. Their residency at Tanglewood is underwritten largely through annual and endowed Fellowships. The TMC faculty includes many of the world's finest musical artists, some of them teaching through the generosity of donors who have endowed Artists Positions. The Tanglewood Music Center gratefully acknowledges the endowment support of the contributors represented below.

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Of the $130-million goal, $30 million is earmarked for Tanglewood, to support North America's preeminent summer festival of classical music, and the Tanglewood Music Center, which trains the master musicians of tomorrow.

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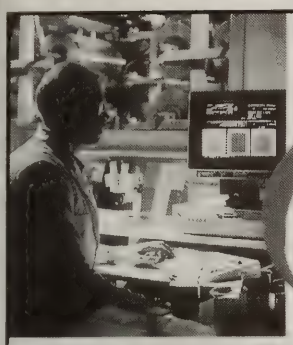


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Prelude Concert

Friday, August 28, at 6

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

with RICHARD SVOBODA, bassoon
ANDREW PEARCE, cello
LAWRENCE WOLFE, double bass
FRANK CORLISS, harpsichord
JEFFREY JUBENVILLE, organ

BACH — *Singet dem Herrn ein neues Lied*, BWV 225, Motet for two four-part mixed choruses

BACH — *Jesu, meine Freude*, BWV 227, Motet for five-part mixed chorus

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Notes

J.S. Bach (1685-1750) left six works identified as "motets." Few terms in the history of music have longer pedigrees or mean more different things. For Bach, the motet was a setting for several voice parts of a sacred text in which each phrase received its own musical treatment according to the significance of the words. It was thus a chain of musical gestures proceeding through the text, highlighting its meaning to the listener. That tradition was already an old one in Bach's day, going back to the high Renaissance of the sixteenth century. Latin motets were still used in the Sunday worship service, and Bach might have composed newer German motets, but he preferred to turn his energies to the more elaborate and modern cantata. His motets were composed for various occasions outside the regular liturgy. They were most frequently performed as part of funeral services, but they could be called upon for other occasions as well. Whatever their function, the motets are a rich demonstration of Bach's ability to write music that translates every word, every phrase, into an expressive detail without losing sight of the overall architecture.

Singet dem Herrn ein neues Lied ("Sing unto the Lord a new song") may have been composed for the birthday of Friedrich August, King of Poland and Elector of Saxony, and performed on May 12, 1727. The outer movements set verses from Psalms 149 and 150, respectively, while the central movement offers a different text for each component of the double chorus: a chorale movement based on the third stanza of *Nun lob mein Seel' den Herren* ("Praise the Lord, O my soul") in Choir II, against which Choir I sings, in a free setting, a text related to another chorale, *O Ewigkeit, du Donnerwort* ("Eternity, word of

thunder"). It was this motet that Mozart heard when he visited Leipzig in 1789 and found himself so startled by delight after the first few measures that he cried out, "What is this?—Now, *there* is something one can learn from!"

J.S. BACH, "Singet dem Herrn ein neues Lied," BWV 225

I.

Singet dem Herrn ein neues Lied;
die Gemeine der Heiligen sollen ihn loben.
Israel freue sich des, der ihn gemacht hat.

Die Kinder Zion sei'n fröhlich über ihrem König.
Sie sollen loben seinen Namen im Reihen;
mit Pauken und Harfen sollen sie ihm spielen.

Sing to the Lord a new song;
and his praise in the congregation of saints.
Let Israel rejoice in him that hath made him.

Let the children of Zion be joyful in their king.
Let them praise his name in the dance;
let them sing praises unto him with the timbrel and harp.

—Psalm 149:1-3

II.

Chorus I
Wie sich ein Vater erbarmet
über seine junge Kindelein,
so tut der Herr uns allen,
so wir ihn kindlich fürchten rein.
Er kennt das arm Gemächte,
Gott weiss, wir sind nur Staub,
gleichwie das Gras vom Rechen,
ein Blum und fallend Laub.
Der Wind nur drüber wehet,
so ist es nicht mehr da,
also der Mensch vergehet,
sein End das ist ihm nah.

Chorus I
As a father is merciful
to his little children,
so is the Lord to us all,
as long as we are obedient and pure.
He knows our frailty,
God knows we are but dust,
as the grass and flower
and foliage falling under the rake.
Let but the wind breathe over it
and it is gone.
Thus man passes away,
his end is at hand.

Chorus II
Gott, nimm dich ferner unser an,
denn ohne dich ist nichts getan
mit allen unsern Sachen.
Drum sei du unser Schirm und Licht,
und trügt uns unsre Hoffnung nicht,
so wirst du's ferner machen.
Wohl dem, der sich nur steif und fest
auf dich und deine Huld verlässt.

Chorus II
God, continue to care for us,
for without thee all our striving
comes to nothing.
Be then our shield and light,
and if our hope does not deceive us,
thou shalt continue to be so.
Happy is he who, without wavering,
puts his trust in thee and thy bounty.

III.

Loben den Herrn in seinen Taten,
lobet ihn in seiner grossen Herrlichkeit!

Alles, was Odem hat, lobe den Herrn!

Alleluja!

Praise the Lord for his mighty acts,
praise him according to his excellent greatness.
Let everything that hath breath praise the Lord!
Alleluia!

—Psalm 150:2, 6

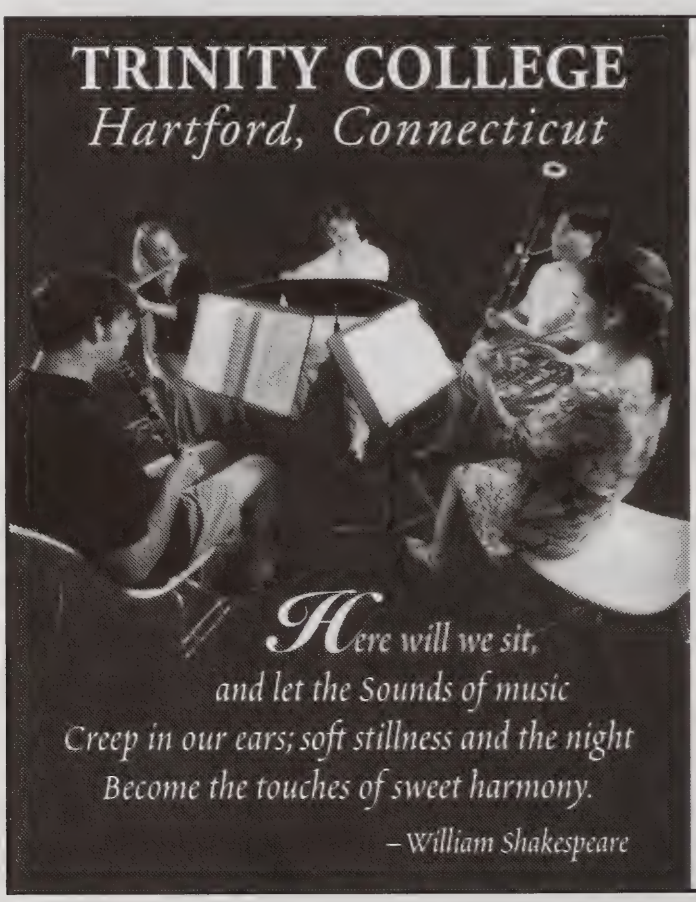
The best-known of Bach's motets, ***Jesu, meine Freude*** draws its text from two different sources: the eighth chapter of Paul's Epistle to the Romans; and a familiar Lutheran chorale with a text by Johann Franck and a melody by Johann Crüger, which had first appeared

in the 1653 hymnal *Praxis pietatis melica*. Bach's motet was almost certainly composed for a funeral, since the verse from *Romans* that makes up the tenth movement was commonly used as the pastor's text for a funeral sermon. But we do not know for sure when the motet was composed or for whom. Nor is it clear why Bach chose the chorale *Jesu, meine Freude* for this motet, since it was not a song normally connected with funerals. Possibly he did so in accordance with the wishes of the family of the deceased.

What is clear is that Bach here created one of the great monuments of the choral repertory, sturdy in architectural shape, vivid in expressive effect, and profound in substance. He set all six stanzas of Franck's chorale text, interspersing them with verses from Paul's letter that deal with the opposition between "life in the Spirit" through Christ and "life in the flesh" through the things of the world. Each stanza of the chorale text employs Cruger's tune, though the treatments vary throughout, reflecting the expressive aim. The last line of the final stanza is the same as the first line of the first stanza, "*Jesu, meine Freude*," so that the outset of the work is also its summation.

The structure of the chorale, with the first and last lines being the same, both textually and melodically, played directly into one of Bach's favorite architectonic devices and probably suggested the overall shape of the score. Bach liked to arrange multi-movement compositions in a kind of arch-form, with the movements placed in a mirror image around a central core that is the hinge on which the whole score is balanced. This symmetrical arrangement is often referred to as "chiastic" from the Greek letter *chi* (X), which is, of course, a kind of cross and therefore especially suitable as a symbolic structure in a work espousing Christian belief.

Bach's chiastic structure is most apparent in the fact that the first and last movements are identical harmonizations of the chorale text. The next inside movements, second and tenth, though not identical, are slightly varied treatments of the same musical material setting very similar passages from Romans. The remaining movements are all balanced, with regard to number of voices and treatment of the chorale melody, around the central fugue (the sixth movement), which deals with the opposition between "Spirit" and "flesh."



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An architectonic outline of the eleven movements in *Jesu meine Freude* might appear as follows:

I. CHORALE, stanza 1	Simple 4-part harmonization
II.	CHORUS (5 parts)
III. CHORALE, stanza 2	5-part harmonization, melody in soprano
IV.	CHORUS (3 parts, SSA)
V. CHORALE, stanza 3	5 parts, strongly dramatized
VI.	CHORUS (Fugue, central movement, "Spirit" vs. "Flesh")
VII. CHORALE, stanza 4	4 parts, dramatized
VIII.	CHORUS (3 parts, ATB)
IX. CHORALE, stanza 5	4-part harmonization, melody in alto
X.	CHORUS (5 parts, variation of II)
XI. CHORALE, stanza 6	literal repetition of I with new text

As impressive as Bach's carefully wrought architecture is the way he expresses his text throughout, particularly the light vocal roulades on "*Geist*" ("Spirit") as opposed to heavier chordal treatment for "*Fleisch*" ("flesh"). Even more striking is the flexibility with which Bach gives dramatic treatment to individual lines or words even within a chorale harmonization, which would seem to allow little opportunity for such liberties. Bach wrote music of larger scope, but even in his vast output there is little that surpasses *Jesu, meine Freude* in shapeliness, technical aplomb, and expressive power.

—Steven Ledbetter

"Jesu, meine Freude," BWV 227

I.

[Stanza 1]

Jesu, meine Freude,
meines Herzens Weide,
Jesu, meine Zier!
Ach, wie lang, ach lange
ist dem Herzen bange
und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
ausser dir soll mir auf Erden
nichts sonst liebers werden.

Jesus, my joy,
my heart's pasture,
Jesus, my adornment!
Ah, how long, how long
my heart has been in fear
and has longed for you.
Lamb of God, my bridegroom,
aside from you, nothing on earth
shall be dear to me.

II.

Es ist nun nichts Verdammliches
in denen, die in Christo Jesu sind,
die nicht nach dem Fleische wandeln,
sondern nach dem Geist.

There is therefore now no condemnation
for those who are in Christ Jesus,
who walk not according to the flesh,
but according to the spirit.

—*Romans 8:1,4*

III.

[Stanza 2]

Unter deinem Schirmen
bin ich vor den Stürmen
aller Feinde frei.
Lass den Satan wittern,
Lass den Feind erbittern,
mir steht Jesus bei.
Ob es itzt gleich kracht und blitzt,
ob gleich Sünd und Hölle schrecken:
Jesus will mich decken.

Under thy protection
I am set free from the storms
of all my foes.
Let Satan suspect,
let the Enemy provoke!
Jesus stands by me.
Even amid thunder and lightning,
amid the terrors of sin and hell,
Jesus will protect me.

Please turn the page quietly.

IV.

Denn das Gesetz des Geistes, der da lebendig machet in Christo Jesu, hat mich frei gemacht von dem Gesetz der Sünde und des Todes.

For the law of the spirit of life in Christ Jesus has set me free of the law of sin and death.

—Romans 8:2

V.

[Stanza 3]
Trotz dem alten Drachen,
trotz des Todes Rachen,
trotz der Furcht darzu!
Tobe, Welt, und springe,
ich steh hier und singe
in gar sichrer Ruh.
Gottes Macht hält mich in acht;
Erd und Abgrund muss verstummen
ob sie noch so brummen.

Defy the old serpent,
defy the jaws of death,
defy the fear of death!
Rage, world, and break;
I'll stand here and sing
in utterly secure peace.
God's might holds me safe;
earth and abyss must grow silent,
however much they roar now.

VI.

Ihr aber seid nicht fleischlich, sondern geistlich, so anders Gottes Geist in euch wohnet, wer aber Christi Geist nicht hat, der ist nicht sein.

But you are not of the flesh, you are in the spirit, if the spirit of God really dwells in you. And anyone who does not have the Spirit of Christ does not belong to him.

—Romans 8:9

VII.

[Stanza 4]
Weg mit allen Schätzen!
Du bist mein Ergötzen,
Jesu, meine Lust!
Weg ihr eitlen Ehren,
ich mag euch nicht hören,
bleibt mir unbewusst!
Elend, Not, Kreuz, Schmach und Tod
soll mich, ob ich viel muss leiden,
nicht von Jesu scheiden.

Away with all treasures!
You are my delight,
Jesus, my joy!
Away, vain honors,
I don't want to hear you;
be unknown to me.
Misery, want, crucifixion, shame, and death shall—although I must suffer much—never separate me from Jesus.

VIII.

So aber Christus in euch ist, so ist der Leib zwar tot um der Sünde willen; der Geist aber ist das Leben um der Gerechtigkeit willen.

But if Christ is in you, although your bodies are dead because of sin, your spirits are alive because of righteousness.

—Romans 8:10

IX.

[Stanza 5]
Gute Nacht, o Wesen,
das die Welt erlesen
mir gefällst du nicht.
Gute Nacht, ihr Sünden,
bleibet weit dahinten,
kommt nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht!
Dir sei ganz, du Lasterleben,
gute Nacht gegeben.

Good night, o substance,
that has chosen the world,
you please me not.
Good night, you sins,
remain far away,
come no more to light.
Good night, pride and splendor!
To you, o life of depravity,
I say once and for all: Good night.

X.

So nun der Geist des, der Jesum von den Toten auferwecket hat, in euch wohnet, so wird auch derselbige, der Christum von den Toten auferwecket hat, eure sterbliche Leiber lebendig machen um des willen, das sein Geist in euch wohnet.

If the Spirit of him who raised Jesus from the dead dwells in you, he who raised Christ Jesus from the dead will give life to your mortal bodies also, through his Spirit which dwells in you.

—*Romans 8:11*

XI.

[Stanza 6]
Weicht, ihr Trauergeister,
denn mein Freudenmeister,
Jesus tritt herein.
Denen, die Gott lieben,
muss auch ihr Betrüben
lauter Zucker sein.
Duld ich schon hier Spott und Hohn,

dennoch bleibst du auch im Leide,

Jesu, meine Freude.

Disperse, ye spirits of gloom,
for the master of my joy,
Jesus, enters.
To those who love God,
even their sorrows must be
pure delight.
Even though I suffer scorn and derision here,
nevertheless even in sorrow you will remain,
Jesus, my joy.

ARTISTS

To read about the **Tanglewood Festival Chorus**, see page 43.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Annette Anfinrud
Jennifer Wehr Brosky*
Lorenzee Cole
Kelly Corcoran
Patricia Cox
Sarah Dorfman Daniello
Ann M. Dwelley
Christine P. Duquette
Marlene Luciano-Kerr
Joei J. Marshall
Jane Circle Morfill
Jenifer Lynn Munson

Mezzo-sopranos
Betty B. Blume*
Ethel Crawford
Diane Droste
Paula Folkman
Donna Hewitt-Didham
Catherine Playoust
Marian Rambelle
Daniel Roihl
Amy K. Toner

Tenors
Andrew Crain
Jim DeSelms
Henry Lussier
David Norris
Brian R. Robinson
Peter L. Smith
Kirk Sullivan
Martin S. Thomson

Basses
James Courtemanche
Oshin B. Gregorian
Elliott Gyger
Michael Healy
Brett Johnson
David Mazzotta
J. Michael Trogolo
Warren P. Ziegler

Felicia A. Burrey, Manager
Frank Corliss, Rehearsal Pianist

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BOSTON SYMPHONY ORCHESTRA
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Friday, August 28, at 8:30

HUGH WOLFF conducting

HAYDN — Symphony No. 85 in B-flat, *La Reine*
- Adagio—Vivace
- Romance: Allegretto
- Menuetto: Allegretto
- Finale: Presto

HAYDN — Cello Concerto No. 1 in C
- Moderato
- Adagio
- Allegro molto

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INTERMISSION

KERNIS — *Too Hot Toccata*

SHOSTAKOVICH — Cello Concerto No. 1, Opus 107
- Allegretto
- Moderato
- Cadenza
- Allegro con moto

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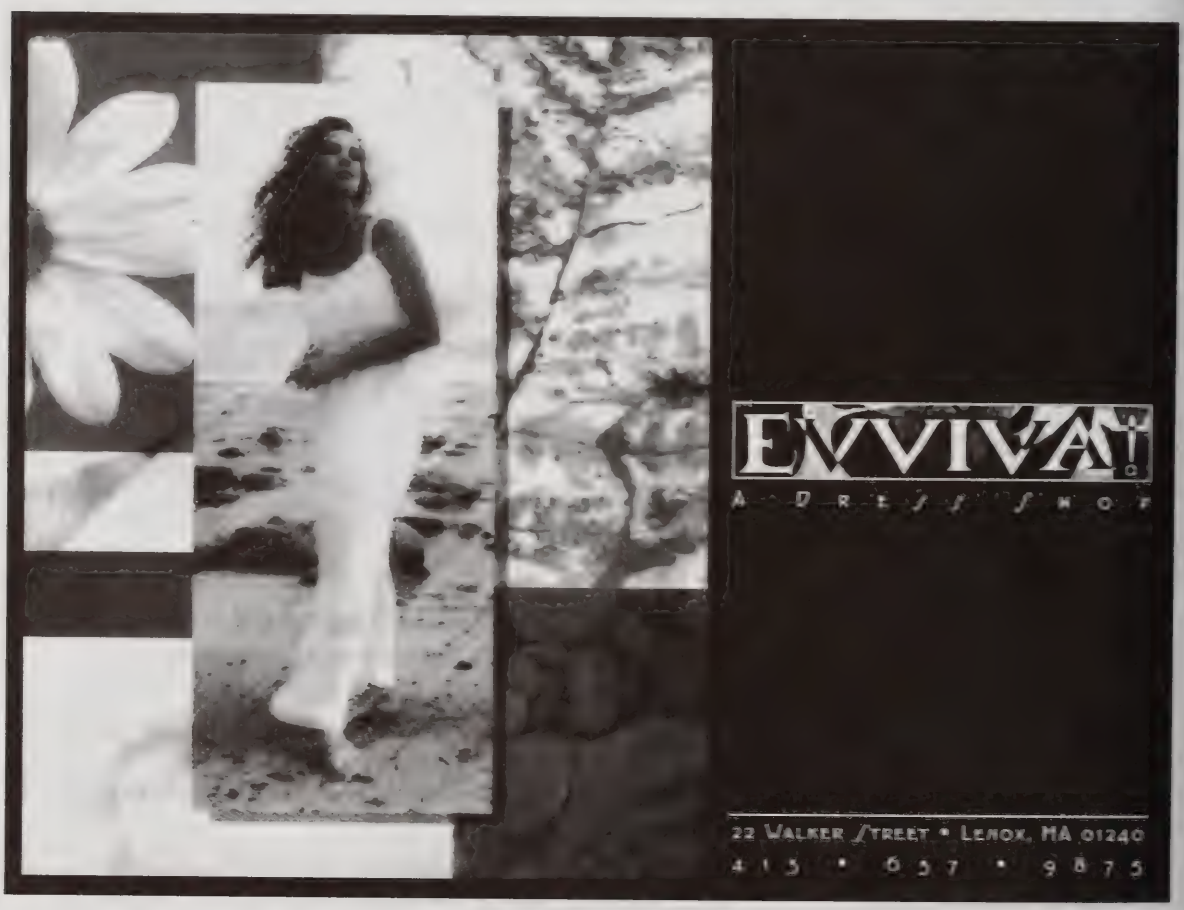
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NOTES

Joseph Haydn
Symphony No. 85 in B-flat, *La Reine*

Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. His Symphony No. 85 is one of six composed for Paris (Nos. 82-87), though its number bears no relation to the order of composition of the six works. The present B-flat major symphony was probably composed in 1785 and apparently received its first performance in the series of "Le Concert de la Loge Olympique" in Paris sometime in 1787, but we lack exact dates. The first American performance took place in Philadelphia on December 29, 1792, under the direction of Alexander Reinagle. Pierre Monteux conducted the first Boston Symphony Orchestra performances in October and November 1919. The orchestra has played this symphony twice previously at Tanglewood, under Klaus Tennstedt on July 31, 1976, and under Leonard Slatkin on July 24, 1994. The score calls for one flute, two oboes, two bassoons, two horns, and strings.

Paris was one of the most musical centers in Europe in the last half of the eighteenth century—at least until 1789—with many music publishers, several series of orchestral concerts sponsored by the nobility but attended by large general audiences, and many talented amateur musicians who played chamber music at home for the sheer pleasure of it. During the years that Haydn was living his withdrawn but busy life in the service of Prince Nicolaus Esterházy in Vienna and, especially, at the princely estate of Eszterháza (now in Hungary near its Austrian border), the composer had no inkling of how famous he had already become. As early as 1764 four of his Opus 1 string quartets were published in Paris, followed in the same year by the Symphony No. 2 and a set of six string trios. All of these publications were unauthorized; the composer probably did not know about them, and he certainly never realized a cent from any Parisian publi-



cations of the 1760s. Before long his works sold so well that unscrupulous (or careless) publishers were happy to bring out works by other composers under Haydn's name. The most brazen such case consisted of a set of six string quartets by Pater Romanus Hoffstetter; the publisher Bailleux simply deleted the true composer's name from the engraved plates of his title page (a "ghost" image of it is still barely visible) and added Haydn's, as if the quartets were by him. They have long been published, played, and recorded as "Haydn's" Opus 3 (which includes the much-loved serenade in Opus 3, No. 5—a familiar melody that is not, in fact, by Haydn).

This popularity continued through the 1770s and into the 1780s. Haydn learned in a letter from the director of the Parisian Concert Spirituel that his *Stabat Mater* had been performed there four times with great success. By this time the French were ready to approach Haydn directly for new music (all of the works published in earlier years had reached Paris through "unofficial" channels as copies of copies).

In 1785 the handsome, young, music-loving Count d'Ogny, Claude-François-Marie Rigoley, proposed to commission a group of symphonies from Haydn for the concert organization of the Parisian Freemasons called Le Concert de la Loge Olympique. The concertmaster of the organization, the Chevalier Saint-Georges, wrote to Haydn to offer the sum of twenty-five *louis d'or* per symphony, with an additional five *louis* for publication rights. Up to this point Haydn had earned nothing from his eighty-odd symphonies, so the sum proposed by the Parisian musicians seemed princely indeed.

Of the six Paris symphonies, conventionally numbered 82 to 87, Haydn's own dated manuscripts survive for all but No. 85. We know that Nos. 83, 87, and probably 85 were composed in 1785, and that the even-numbered symphonies came the following year. They were probably all first performed on the concerts of the 1787 season. So well received were all six works that they were quickly adopted by the rival organization, the Concert Spirituel, as well.

Haydn must have known—though he was never to experience it in person—that the Parisian orchestras were far larger than the ensemble of twenty-four that he had available in Eszterháza. The Concert de la Loge Olympique had forty violins and ten double basses, which thus boasted numbers not markedly less than that of a modern symphony orchestra (though with gut-strung stings at lower tension than the modern wire-strung instruments, the sonority would be rather different). The musicians were elaborately dressed in sky-blue coats with lace ruffles at the neck and cuffs; most astonishing of all, they played with swords at their sides. In April 1788 an anonymous reviewer for the *Mercure de France* discussed the preceding season, noting that Haydn's new works had pleased the audiences with their "vast genius" and the composer's ability to

> draw such rich and such varied developments from a single theme, quite differently from those sterile composers who pass constantly from one idea to another for lack of knowing how to present it in various ways, and who thus mechanically pile effect on effect, without connection and without taste.

Though no specific symphony is identified in the review, the reference to "rich and varied development from a single theme" is as revelant to Symphony No. 85 as to any in the set.

The nickname of the symphony, "*La Reine de France*" ("The Queen of France")—usually shortened now to "*La Reine*"—was applied by the publisher of the first edition of the orchestral parts, since the symphony was a particular favorite of Marie Antoinette's. It was only a few years later that the unhappy queen, imprisoned and awaiting her eventual execution, had access to a harpsichord with which she wanted to continue her daughter's music lessons. The music to Haydn's symphony, with its now ironic title *La Reine de France*, was with her in captivity. Her only comment was, "Times have changed."

After a slow introduction, the Vivace presents the main theme, featuring a long-held note in the melody over a descending line in the bass. This is the "single theme" to which Haydn devotes the bulk of his musical structure. But there are some delightful surprises along the way. The energetic modulation cadences as expected on the

dominant, with a rest in the entire orchestra. What comes next is an unexpected passage in the minor that will prove to have consequences later. The rather stormy character of this brief episode clears into the real second theme, which is nothing more than the first theme presented by solo oboe against the violins. The development begins with material from the stormy passage, moves on to a rescored version of the main theme, and builds gradually but forcefully to a climax by combining elements of both these ideas. Haydn ends his development in the very distant key of D major and gradually reduces the texture to first violins alone. Now comes one of Haydn's favorite surprises: *harmonically* he is far from home, but the D is melodically in the chord of his home key of B-flat. Haydn inaugurates the recapitulation by side-slipping unexpectedly from D down to B-flat. With a delicious chill of surprise we realize that we have returned home by a side door instead of waiting to come around to the main entrance.

The second movement, which Haydn called "Romance," is an agreeable set of simple variations on a French folk song, *La gentille et jeune Lisette.* The second variation, in the minor mode, is exceptionally delicious and moves briefly to the most distant harmonic regions. The remaining variations feature flute and bassoon respectively.

The minuet is energetic, with a Trio that suggests more the folksy quality of a *Ländler.* The big surprise here is the long pedal point over the horn before the final phrase, with the woodwinds echoing one another. There all feeling of the dance is held in suspension.

The last movement is one of Haydn's most successful finales; it sets the structure for the pattern that he used many times in his later symphonies, the true rondo-sonata form. By grafting the dramatic complexities of sonata form onto the relative simplicity of the lighter rondo, which had often been used to provide a "light" ending to a symphony without making too many demands on the listeners' attention span, Haydn achieved both lightness and solidity. The last return of the rondo theme, coming at a point where the texture has thinned out and the rhythmic activity slowed down to a pause, serves also as the recapitulation of the whole structure, a wonderfully witty final run home.

—Steven Ledbetter

Joseph Haydn
Cello Concerto No. 1 in C

Franz Joseph Haydn probably composed the Cello Concerto in C about 1765, judging from the relative location of the entry of its main theme in Haydn's own thematic catalogue of his works. It was most likely written for and performed soon after its completion by the principal cellist at Eszterháza, Joseph Weigl. The first Boston Symphony performance of this concerto took place at Tanglewood on July 9, 1965, Erich Leinsdorf conducting, with BSO principal cellist Jules Eskin. Yo-Yo Ma was soloist for the most recent Tanglewood performance on August 10, 1997, with Charles Dutoit conducting. The concerto is scored for solo cello with an orchestra of two oboes, two horns, and strings.

Haydn wrote relatively few concertos compared to most composers of his day, and most of those few have survived only by accident, often in a single copy. One dramatic example of this is the C major cello concerto, which was completely lost and known only through a two-measure entry of its principal theme in Haydn's personal thematic catalogue of his works until an old copy turned up in Prague in 1961, one of the most significant and exciting rediscoveries of modern Haydn research. For here was a prime example of Haydn in his early maturity, a work almost certainly written for and played by the principal cellist in the Eszterházy establishment, Joseph Weigl.

The concerto was the most popular and successful instrumental form of the Baroque, coming out of Italy, where it had been stamped with the signature of Vivaldi; its very success meant that composers tended to use the traditional techniques even as a new approach to harmonic organization, texture, and thematic structure was having a powerful effect on the nascent symphony and string quartet. The concerto thus became some-

what old-fashioned and retained far longer than the symphony the beat-marking rhythms of the Baroque and the concatenation of small rhythmic motives to build up a theme rather than classically balanced phrases. Formally, too, the concerto still built upon the Baroque ritornello form, which stated the principal material as blocks in a series of different keys linked by virtuosic passages for the soloist, although the ritornello arrangement gradually achieved détente with the sonata-form layout that became standard in the symphony.

Haydn's C major concerto is a splendid example of this transitional period; we can almost hear Haydn breaking the ties with the Baroque and becoming more "classical" as the work progresses, since the first movement has a great deal more of the small rhythmic cells and the standard syncopation that became such a cliché in the late concerto, although it also makes a bow to sonata form. But the last movement comes from the world of the contemporary symphonies, with scarcely a glance backward. In between comes a serenade-like Adagio that focuses attention on the graceful lyricism almost throughout.

—S.L.

Aaron Jay Kernis
Too Hot Toccata

Aaron Jay Kernis was born in Philadelphia on January 15, 1960. He composed the Too Hot Toccata *in 1996 for the Saint Paul Chamber Orchestra, which gave the first performances on September 6 and 7, 1996, under the direction of Hugh Wolff at the Ordway Music Theatre, St. Paul. This is the first performance of any music by Kernis in a Boston Symphony Orchestra concert. The score calls for flute (doubling piccolo), two oboes, two clarinets (second doubling bass clarinet), two bassoons, two horns, two trumpets, timpani, percussion, piano, and strings.*

Now in his late thirties, Aaron Jay Kernis has already established an enviable reputation as an imaginative composer of music in a wide range of genres that delights performers and speaks to audiences as well. He began his musical studies on the violin; then, at the age of twelve, he began to teach himself piano, and by the following year he was starting to compose. He studied at three different conservatories (San Francisco Conservatory of Music, Manhattan School of Music, and the Yale School of Music) with three very different composers—John Adams, Charles Wuorinen, and Jacob Druckman, respectively. It was Druckman who was instrumental in programming the New York Philharmonic's *Horizons* festival in 1983, where the term "The New Romanti-

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cism" began to be applied frequently to a whole series of composers and works, some of whom had previously been heavily involved in serial composition but had made a more or less dramatic change of style in recent years (Druckman himself among them), while others, particularly the younger composers, had simply found their musical paths from the beginning in byways other than that of the complex serialism of the 1950s and 1960s. Kernis was only twenty-three when his *Dream of the Morning Sky* was performed in that festival, and he achieved national acclaim as a welcome new voice. Over the course of the next fifteen years, he was constantly in demand for new instrumental and vocal works, from various chamber genres to symphonic pieces and concertos. He received the 1998 Pulitzer Prize for his String Quartet No. 2, *musica instrumentalis*, commissioned and premiered by the Lark Quartet. From 1993 to 1996 he was the composer-in-residence of the Saint Paul Chamber Orchestra. And he has just been named to a newly-created two-year position as New Music Advisor to the Minnesota Orchestra.

During the time in which he was composer-in-residence with the Saint. Paul Chamber Orchestra, Kernis composed a major work each year—including *Goblin Market* (a stunning, theatrical, dramatic score for narrator and chamber orchestra on a text by Christina Rossetti), a Concerto for Violin and Guitar (for Nadja Salerno-Sonnenberg and Sharon Isbin), and the *Too Hot Toccata*—as well as arranging several Debussy études for chamber orchestra. The term "*toccata*" goes back to the sixteenth century. Derived from the Italian verb "*toccare*" ("to touch"), it denotes a musical composition that shows off the "touch" of the player or players, usually in the sense of demonstrating a high degree of virtuosity. Kernis's own addition of the epithet "too hot" to the title makes a pleasant inner rhyme while also suggesting that this piece is going to be in some sense overtly American, since "hot" is a term that first came to be associated with music in the world of jazz. Thus Renaissance Italy and modern America join hands.

During the course of his residency with the Saint Paul Chamber Orchestra, Kernis got to know the members of the ensemble, and their musical abilities, very well, and



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he conceived this work, "the farewell piece of my residency," as a tribute to them, with a great deal of virtuosity demanded of the various specific players. "There is a terrifically difficult honky-tonk piano solo, as well as a fiendish clarinet solo and a big piccolo trumpet part," as well as virtuoso percussion work and large sections of rushing sixteenth-notes in the strings. At the same time, the *Too Hot Toccata* reworks material from the final movement of the Concerto for Violin and Guitar. The toccata's six-minute length is filled with vigorously energetic, showy, "hot" music.

—S.L.

Dmitri Shostakovich
Cello Concerto No. 1 in E-flat, Opus 107

Dmitri Dmitriyevich Shostakovich was born in St. Petersburg on September 25, 1906, and died in Moscow on August 9, 1975. He composed his First Cello Concerto in 1959 for Mstislav Rostropovich, who played the premiere performance in Leningrad (as St. Petersburg was then known) in October that year and the American premiere with the Philadelphia Orchestra under the direction of Eugene Ormandy a month later. Stephen Kates was soloist for the first Boston Symphony performance of this concerto on August 13, 1966, at Tanglewood, with Erich Leinsdorf conducting. Yo-Yo Ma was soloist for the BSO's only Tanglewood performance since then, on August 8, 1987, under Seiji Ozawa's direction. In addition to the soloist, the score calls for two flutes and piccolo, two oboes, two bassoons and contrabassoon, one horn, timpani, celesta, and strings.

Few composers have been so strongly affected in their careers by political developments as Dmitri Shostakovich. Partly because of his early success with the Symphony No. 1 (composed when he was just nineteen!), Shostakovich was in the public eye for most of his life, a difficult place to be during periods of governmental control of the arts. The fifteen symphonies that make up the single largest part of Shostakovich's output have, with reason, marked him as a symphonic composer, but his work as a whole is extraordinarily wide-ranging, encompassing opera and ballet, a distinguished body of chamber music, songs and choral pieces, film scores, and several of the finest concertos of our century.

Except for his sassy early piano concerto with strings and trumpet, Shostakovich did not evince much interest in the concerto form until rather late in life, but then he wrote a second piano concerto and two works each for the violin and the cello. All of these works were composed only after the death of Stalin had to some degree loosened the strictures under which composers worked in Russia, though in fact Shosta-

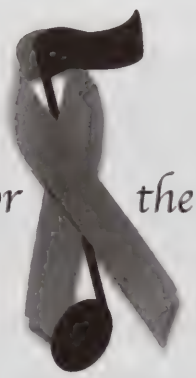


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kovich had written his first violin concerto, one of his most original works, in the late 1940s, though he withheld it at that time and only brought it out in a "revised" edition in 1955.

The first of the two cello concertos—both written for Rostropovich—came a few years later. Like the first violin concerto, which had been composed for David Oistrakh, the cello concerto contains an extended cadenza that is virtually a movement in itself, and it makes enormous expressive and technical demands on the soloist.

The soloist begins at once, introducing the fundamental motivic figure G, E, B, B-flat, of which both the melodic outline and the characteristic rhythm dominate the proceedings, lively and chattering, but not really lighthearted. Rather it drives on with unremitting energy, fed by the virtuosic part for the solo horn. At times the intervals of the principle motif are squeezed together to produce a similar motif on C, B, E-flat, D; this is a variant of Shostakovich's musical signature (D, E-flat, C, B, which, in German terminology, would be read DSCH for "*D. Schostakovich*"). This personal musical reference is found frequently in Shostakovich's later works.

The slow movement makes the most of the cello's ability to sing poignantly; it is pensive and lyrical throughout, though the cello's ruminations eventually build to an intense climax, marked by the solo horn. Chill shivering sounds accompany the movement's dying away from the climax.

The lengthy cadenza linking the final two movements begins in the mood of rumination, but builds (with references to the opening motif of the first movement) in speed and intensity to bring in the orchestra in an explosion of energy. Toward the end of the last movement the opening idea of the whole concerto returns again, capping the piece in ingenious combination with the theme of the finale.

—S.L

ARTISTS

Hugh Wolff



Since his professional conducting debut with the National Symphony in 1979, Hugh Wolff has led virtually every major American orchestra, including those of Boston, Chicago, Los Angeles, New York, Philadelphia, San Francisco, and Toronto, and has appeared at leading festivals such as Tanglewood and Aspen. Abroad he has conducted such leading ensembles as the Philharmonia Orchestra of London, the London Philharmonic, the Rotterdam Philharmonic, the City of Birmingham Symphony Orchestra, the Berlin Radio Symphony, and Australia's three major orchestras. Now in his sixth season as music director of the Saint Paul Chamber Orchestra, where his contract runs through the season 1999-2000, Mr. Wolff has conducted that ensemble at home and on numerous tours of the United States, Europe, and Japan, as well as on seventeen acclaimed recordings for Teldec Classics International. Mr. Wolff and the Saint Paul Chamber Orchestra have twice been honored with ASCAP awards for adventurous programming of contemporary music. In September 1997 Mr. Wolff began a three-year tenure as chief conductor of the Frankfurt Radio Symphony Orchestra, where he conducts for ten weeks each season. Mr. Wolff's recordings with the Saint Paul Chamber Orchestra and other ensembles range from music of Haydn and Dvořák to Ravel and Bartók. His recent disc of three works by Aaron Jay Kernis with the City of Birmingham Symphony Orchestra for London/Decca's Argo label was nominated for a Grammy. His most recent releases with the Saint Paul Chamber Orchestra are an all-Stravinsky disc for Teldec including the complete *Pulcinella*, and "American Landscapes," three contemporary American guitar concertos with soloist Sharon Isbin, for Virgin Classics. During the 1997-98 season Mr. Wolff led the Saint Paul Chamber Orchestra at home, on a two-week European tour including performances in Berlin, London, and Vienna, and a twelve-concert tour of the Unied States highlighted by two concerts at Carnegie Hall. His programs with the ensemble this season focused on music written between 1950 and 1975 as well as on nineteenth-century music with a special emphasis on Beethoven. Also this season he led the Frankfurt Radio Symphony at home and on a tour of Switzerland, and

made guest appearances with the San Francisco Symphony, the New Jersey Symphony, the Scottish Chamber Orchestra, and the Orchestra of St. Luke's at Carnegie Hall, where he led the world premiere of Ellen Taaffe Zwilich's Violin Concerto with soloist Pamela Frank. Mr. Wolff launched his conducting career with the National Symphony; he made his Carnegie Hall debut in 1980 with that orchestra and, as soloist, his mentor, Mstislav Rostropovich. His debut as an opera conductor with Washington Opera was followed by engagements with New York City Opera and Minnesota Opera. In 1985 he was appointed music director of the New Jersey Symphony Orchestra, where for seven seasons he presided over a period of exceptional artistic development. He also served as principal conductor of Chicago's Grant Park Music Festival for four summers. Hugh Wolff was born to American parents in Paris in 1953. After graduating as a composition major from Harvard he studied conducting with Charles Bruck and composition with Olivier Messiaen in Paris, later undertaking graduate studies with Leon Fleisher at the Peabody Conservatory in Baltimore. In 1985 he received the first Seaver/NEA Conductors Award. Mr. Wolff made his Boston Symphony debut at Tanglewood in July 1988 and his subscription series debut with the orchestra in November 1991, on which occasion he led the world premiere of Ned Rorem's *Swords and Plowshares,* subsequently returning for Tanglewood appearances in August 1995 and July 1996.

Mstislav Rostropovich



This weekend Mstislav Rostropovich returns to the Boston Symphony podium for the first time in more than twenty years; his only previous conducting appearances with the orchestra included two programs at Tanglewood in August 1975 and two programs at Symphony Hall in January and February 1977. His appearance this week as cello soloist with the BSO is his first since his seventieth-birthday appearances in Boston and New York in April 1997, on which occasion he performed as soloist in two world premieres (Bernard Rands's Cello Concerto No. 1, commissioned for the occasion by the BSO, and Augusta Read Thomas's *Chanson*) and Strauss's *Don Quixote.* His appearances as soloist with the orchestra date back to his debut under Erich Leinsdorf's direction in October 1965, since which time he has returned on numerous occasions as soloist with Seiji Ozawa and also recorded music of Shostakovich, Glazunov, Dvořák, and Tchaikovsky with Mr. Ozawa and the orchestra. In 1987, celebrating his sixtieth birthday, he played six concertos in two programs with Mr. Ozawa and the BSO. Mr. Rostropovich is recognized internationally as a consummate musician and as an outspoken defender of human rights and artistic freedom. Widely considered to be the world's greatest cellist, he has recorded virtually the entire cello repertoire and has inspired many of this era's finest composers

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to create works especially for him, including Britten, Shostakovich, Prokofiev, Schnittke, Bernstein, Dutilleux, Lutosławski, Penderecki, and Gubaidulina. Music director of the National Symphony Orchestra in Washington, D.C., for seventeen seasons, Mr. Rostropovich has conducted nearly every great orchestra on three continents. During his seventieth-birthday season in 1996-97 he added the Vienna Philharmonic to his European conducting credits, which already included the Berlin Philharmonic, the Orchestre National de France, and the London Symphony Orchestra. Born into a distinguished musical family in 1927 in Baku, USSR, Mr. Rostropovich began piano lessons with his mother at the age of four, then switched to cello studies with his father at the age of eight. He made his cello debut in 1940 and his conducting debut in 1961. As a pianist, he regularly accompanies his wife, the acclaimed soprano Galina Vishnevskaya; together they have toured the globe. Mr. Rostropovich has devoted much of his career to music of the twentieth century. With the London Symphony he has dedicated entire performances to the music of Britten, Shostakovich, Prokofiev, and Schnittke. During the 1996-97 season he organized a Shostakovich Festival in Japan featuring the St. Petersburg Philharmonic. Also during that season he led concert performances in Moscow and St. Petersburg of Shostakovich's *Lady Macbeth of the Mtsensk Region*, which had not been performed there in its original version since 1932. Mr. Rostropovich's interest in contemporary music has resulted in his conducting the world premieres of almost sixty orchestral works, as well as three major operas: Schnittke's *Gesualdo* and *Life with an Idiot*, and Shchedrin's *Lolita*. At the Evian Festival in France he has conducted the premieres of four chamber operas, including *Ligeta* by Augusta Read Thomas and *Aquarium*, an opera-ballet by Gubaidulina. To celebrate his seventieth birthday in March 1997, Mr. Rostropovich gave special performances in Japan, Taiwan, London, New York, Boston, and Warsaw. His birthday celebration in Paris included a gala concert featuring his musical friends and a party hosted by Mme. Jacques Chirac at the Elysée Palace. Mr. Rostropovich has won numerous awards throughout the course of his artistic career, including the Albert Schweitzer Music Award and the Ernst von Siemens Foundation Music Prize, which was previously given to Messiaen and Britten. His recordings have won him the Grammy and the Grand Prix du Disque. He holds more than thirty-five honorary degrees and has been the recipient of more than 125 major awards from more than thirty countries. He has been made a Knight Commander of the Most Excellent Order of the British Empire, a Commander of the French Legion of Honor, and a member of the prestigious Academie française. He has been awarded Japan's Praemium Imperiale, the United States Presidential Medal of Freedom, and a Kennedy Center Arts Tribute. Prior to leaving Russia in 1974 on an exit visa, he had been named a People's Artist of the USSR and had been awarded the Stalin Prize and the Lenin Prize. Mr. Rostropovich's ardent efforts on behalf of human rights, artistic freedom, and humanitarian aid have also garnered him many honors. In 1974 he was awarded the Annual Award of the International League of Human Rights. In 1991 he was presented with the State Prize of Russia for his support of the democratic forces during the aborted Moscow Coup of that year. Currently his efforts are centered on helping Russian children. The Vishnevskaya-Rostropovich Foundation, founded in 1992, has to date sent more than $5 million worth of medical equipment, medicine, and food to children's hospitals across Russia.




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MSTISLAV ROSTROPOVICH conducting

SHOSTAKOVICH — Violin Concerto No. 1, Opus 77[99]
- Nocturne
- Scherzo
- Passacaglia
- Burlesque

MAXIM VENGEROV

INTERMISSION

TCHAIKOVSKY — Symphony No. 6 in B minor, Opus 74, *Pathétique*
- Adagio—Allegro non troppo
- Allegro con grazia
- Allegro molto vivace
- Finale: Adagio lamentoso

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NOTES

Dmitri Shostakovich
Violin Concerto No. 1 in A minor, Opus 77[99]

Dmitri Dmitriyevich Shostakovich was born in St. Petersburg on September 25, 1906, and died in Moscow on August 9, 1975. The Violin Concerto No. 1 was composed (as Opus 77) in 1947-48, but political difficulties deferred the premiere. Only after some revision, it seems, and renumbering as Opus 99, was the work performed, on October 29 and 30, 1955, with the Leningrad (formerly St. Petersburg) Philharmonic under the direction of Yevgeny Mravinsky; the soloist was the concerto's dedicatee, David Oistrakh. Oistraikh also gave the American premiere, during his first visit to this country, on December 29 of the same year, with the New York Philharmonic under the direction of Dimitri Mitropoulos. Erich Leinsdorf led the first BSO performances of this concerto in November 1964, with Leonid Kogan as soloist. BSO associate concertmaster Tamara Smirnova was soloist in the only previous Tanglewood performance, on August 11, 1995, under the direction of André Previn. In addition to the solo violin, the score calls for two flutes and piccolo (doubling third flute), two oboes and English horn (doubling third oboe), two clarinets and bass clarinet (doubling third clarinet), two bassoons and contrabassoon, four horns, tuba, timpani, tam-tam, xylophone, celesta, two harps, and strings.

Few composers were so affected by external political events in the course of their life's work as Dmitri Shostakovich. After producing his first symphony at the age of nineteen, Shostakovich was widely recognized as the most brilliant talent to appear in Soviet Russia. But his career was repeatedly sidetracked by the particular demands of the Soviet state for music that was accessible to the masses, avoided "decadent" Western trends, and—wherever possible—glorified Russia and the Soviet political system. Stalin himself, though no musician, tried to assure that major musical works were composed to "suitable" texts, emphasized positive emotions, and bore congratulatory



dedications to Stalin himself or his principal cohorts.

Already in the mid-1930s Shostakovich went through a difficult, even dangerous time when his opera *Lady Macbeth of Mtsensk* was viciously attacked in *Pravda* as "more noise than music," and he withdrew the premiere of his difficult and elaborate Fourth Symphony (which was not heard for decades) for fear that it would get him into still greater trouble. According to his recently published memoirs, he lived from that time on in the continual fear of death, never knowing when Stalin's instability might result in his arrest or worse.

Though the Fifth Symphony restored Shostakovich to a position of prestige in the Soviet musical firmament, he found that his symphonies were too frequently analyzed by party hacks for their "significance"—signs of adherence to Soviet views or of slipping into westernisms. The worst time came shortly after the war, when a party resolution of 1948 condemned most of the prominent Russian composers—particularly Shostakovich—for "formalistic distortions and anti-democratic tendencies alien to the Soviet people"—though, ironically, he was at precisely that time frequently chosen to represent Russian music in the West, since he was, along with Prokofiev, the most prominent of current Russian composers.

The denunciation of 1948 forced certain concessions on Shostakovich. For one thing, he gave up the composition of symphonies entirely until after Stalin's death in 1953. He concentrated instead on the composition of film scores and vocal music; these were in a more accessible musical style, and their texts virtually guaranteed that they were properly "interpreted." Many of the films were tales of Russian heroism in the recently ended war, and bore titles like "Encounter at the Elbe" and "The Fall of Berlin." The scores were so tuneful, in fact, that they contributed a number of popular songs to the Russian repertory.

But already at the time of the party denunciation, Shostakovich had completed his first violin concerto, then labeled Opus 77. But the score was, he judged, not attuned to the temper of the times, too abstract, not sufficiently affirmative in style, to be given out for performance. So he withheld the work for a number of years and finally let it be heard only in 1955, at which time he listed it as Opus 99. Shostakovich apparently revised the concerto to some degree, though he himself made contradictory claims about it, preferring the earlier opus number in 1965, but by 1973 claiming that it was a work of the later period. Still later he returned to his preference for the original numbering. Since no manuscript of the early version is known it is impossible to judge to what degree the piece was actually revised.

The death of Stalin brought about a gradual liberalization which first showed itself in the Tenth Symphony, a work that contains some of Shostakovich's finest music. Only after that work had been accepted—despite heated debate—by the Soviet Composers Union did Shostakovich bring out the Violin Concerto, one of his most original works. Yet the Violin Concerto was at first threatened with oblivion, simply because none of the leaders of the Composers Union dared to make any significant comments about it, and until they did no musicologist or critic was willing to accept the responsibility of saying anything favorable. Finally, in July 1956, David Oistrakh himself stepped into the breach with a daring article in *Sov'etskaya Muzyka* ("Soviet Music"), condemning the strange silence that greeted the new work on the part of leaders of the Composers Union. Having accepted the dedication of the score and lived with the work long enough to learn it and to prepare a magnificent performance (which he twice recorded), Oistrakh was fully committed to the piece, and the fact that he published his views in the leading musical journal lent considerable weight to his opinion. Oistrakh noted that the concerto, which avoids easy crowd-pleasing techniques, needs to be lived with in order for performer or listener to grasp the full depth of its message. His comments helped keep the work from slipping into an undeserved oblivion; all in all, he found it to be innovative.

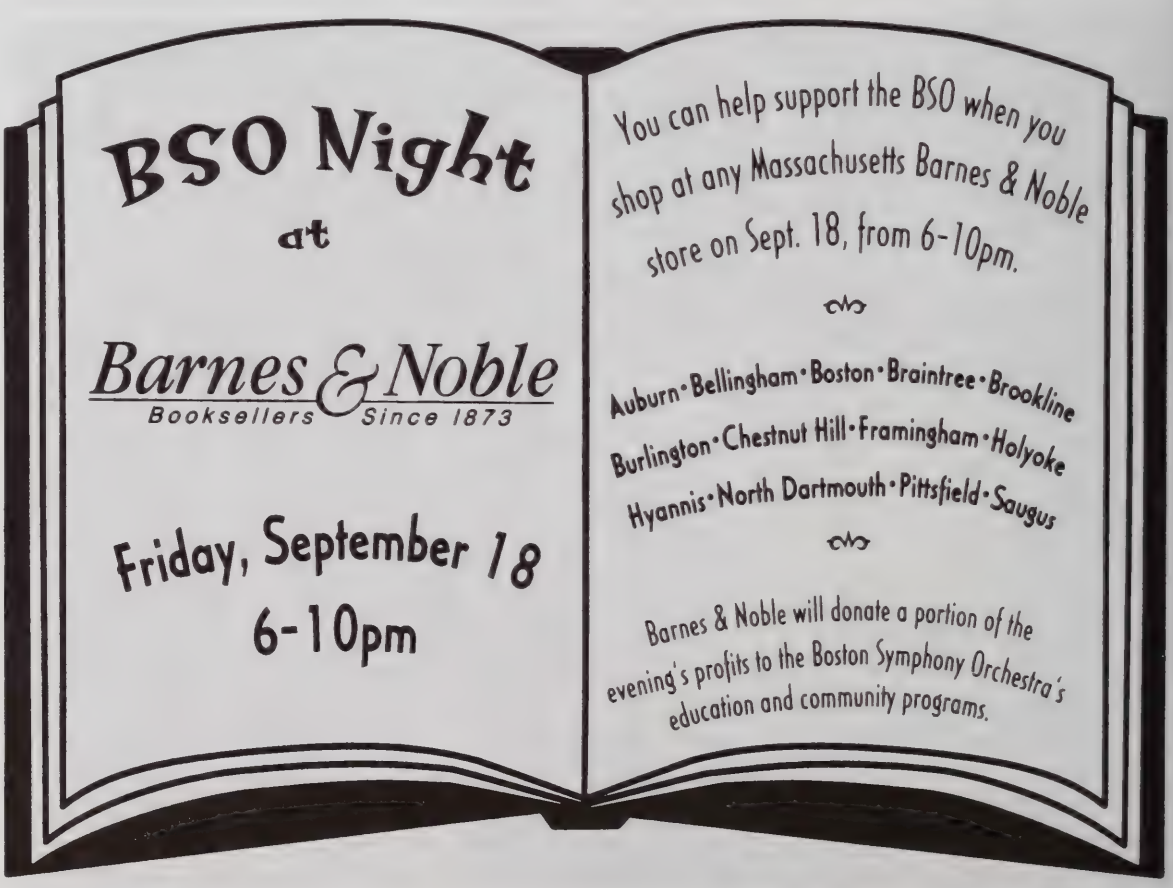
Shostakovich's orchestra completely omits the heavier brass instruments and is thus unusually transparent, highlighting the soloist at every turn. During much of the work the soloist is playing in ensembles of chamber-music size. The four movements are ar-

ranged in a slow-fast-slow-fast pattern, unusual for concertos, with characteristic titles (Nocturne, Scherzo, Passacaglia, and Burlesque) giving a clear idea of the character of each (though Oistrakh felt that "Burlesque" was not quite right for the finale, in which he found the mood of a brightly-colored Russian folk festival). Throughout the concerto the soloist is required to play virtually without pause (often in double-stops) and must carry the entire burden of responsibility in the lengthy and very difficult cadenza—substantial enough almost to be regarded as a separate movement in its own right—linking the third and forth movements. The work is a tribute to the technique, expressive skill, and sheer concentration of the great violinist for whom it was written.

The original opus number places the Violin Concerto between Shostakovich's Ninth and Tenth symphonies; this is entirely appropriate, because the concerto seems to share some of the characteristics of both works—the Ninth's earthy exuberance in its finale, and the Tenth's depth and seriousness in the slow movements. Boris Schwarz has remarked that there are thematic relationships between the concerto and the Tenth—a remarkable fact, given the five years of strain and external pressure that came between them.

The opening Nocturne avoids all the traditional first-movement clichés of the violin concerto genre. It is moderately slow, contemplative in its lyricism, and delicate in its scoring. The stately tread of the strings in the dotted rhythms of the opening bars reappears at several points throughout the movement, offset by the graceful lyric flow of running eighth-notes soon introduced in the bassoon and picked up by other instruments. No rhetorical outbursts intrude on the pensive course of the movement, the principal change of character coming with the introduction of triplet figures near the middle.

The scherzo is a sparkling dance movement in which the soloist plays almost throughout with chamber-sized groupings of woodwind instruments. Near the end of the 3/8 section that makes up the main part of the movement, Shostakovich introduces a me-



lodic figure played *fortissimo* in octaves on the solo violin and consisting of the notes D-sharp, E, C-sharp, B. This is almost the same figure—one half-step higher—that appears throughout the Tenth Symphony, spelled to indicate the composer's initials (D. SCH. = D, E-flat, C, B in German notation). The full orchestra plays a rough-hewn 2/4 middle section that Boris Schwarz likens to a Jewish folk dance (a natural enough connection, since Shostakovich wrote the concerto at the same time that he was composing his set of *Jewish Folk Poetry*). As this vigorous section dies away, the opening 3/8 material returns, though it now builds beyond chamber size to close the movement with the full orchestra, following a brief recollection of the middle section.

The somber formality of the passacaglia, built on a stately repeating bass pattern, was one of Shostakovich's favored techniques. In the concerto, the third movement presents the bass line *fortissimo* in cellos and double basses, while the horns play a countermelody in octaves. The theme moves to tuba and bassoon for a second statement, *piano*, under woodwind chords before the violin enters with a melody of keening lamentation to accompany the third statement in the strings. As the repeated passacaglia statements continue, the violin moves to newer, more flowing counterpoints, while the English horn and bassoon take up the keening melody. Further repetitions take the soloist into the higher reaches and then back down for a triplet accompaniment. At the climactic statement the soloist presents the passacaglia theme, *fortissimo*, in octaves above the strings. At the end of a gradual decrescendo, the violin reiterates the opening countermelody of the horns. This proves to be the starting point of the extended and difficult cadenza, which finally issues in the finale. The last movement gives itself up totally to a rhythmic energy and brilliant color that is the closest thing in the concerto to traditional virtuoso tricks; it brings the work to an effective and satisfying close.

—Steven Ledbetter

Pyotr Ilyich Tchaikovsky
Symphony No. 6 in B minor, Opus 74, *Pathétique*

Pyotr Ilyich Tchaikovsky was born at Kamsko-Votkinsk, Vyatka province, Russia, on May 7, 1840, and died in St. Petersburg on November 6, 1893.} He composed the Sixth Symphony between February 16 and August 31, 1893. The first performance took place in St. Petersburg on October 28 that year, just a week before the composer's death. Walter Damrosch led the first American performance of Tchaikovsky's Sixth Symphony at the Metropolitan Opera House in New York on March 16, 1894. Emil Paur led the first Boston Symphony performances of the Pathétique *in December 1894. Serge Koussevitzky led the first Tanglewood performance on August 13, 1938. Mariss Jansons conducted the BSO's most recent Tanglewood performance on July 15, 1994, though Valery Gergiev led the* Pathétique *here more recently with the Kirov Orchestra on July 27, 1996. The symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, tam-tam, and strings.*

During Tchaikovsky's last years, his reputation grew enormously outside of Russia, but he was left prey to deepening inner gloom, since his countrymen rarely recognized his genius. He had, moreover, been shattered by the sudden breaking-off of the strange but profoundly moving epistolary relationship that he had carried on for fourteen years with Nadezhda von Meck, whose financial assistance and understanding had sustained him through difficult times. Though they never met face to face, their relationship was one of the strongest, in its emotional depth, that either of them was ever to experience; she, for unknown reasons, decided to end the correspondence decisively in October 1890. Tchaikovsky never fully recovered from the blow. Another reason for his depression was an old but continuing concern—the constant fear that his homosexuality might become known to the public at large or to the authorities (which would lead to terrible consequences, since homosexuality was regarded as a crime that might

involve serious legal consequences, including banishment and the loss of his civil rights).

Tchaikovsky was also concerned that he was written out. In 1892 he began a symphony and had even partly orchestrated it when he decided to discard it entirely (some twenty years ago it was completed by a Russian musicologist and performed as Tchaikovsky's "Seventh Symphony"; the composer's self-critical view was right). But a trip to western Europe in December brought a warm reunion: he visited his old governess, whom he had not seen for over forty years. The two days he spent with her, reading over many letters from his mother and his brothers and sisters, not to mention some of his earliest musical and literary work, carried him off into a deep nostalgia. As the composer wrote to his brother Nikolai, "There were moments when I returned into the past so vividly that it became weird, and at the same time sweet, and we both had to keep back our tears."

The retrospective mood thus engendered may have remained even though he returned to Russia at low ebb: "It seems to me that my role is finished for good." Yet the recent opportunity to recall his childhood, when combined with his fundamentally pessimistic outlook, may well have led to the program for the work that suggested itself to him and captured his attention on the way home. Within two weeks of writing the foregoing words, Tchaikovsky was hard at work on what was to become his masterpiece. Home again, he wrote in mid-February to a nephew that he was in an excellent state of mind and hard at work on a new symphony with a program—"but a program that will be a riddle for everyone. Let them try and solve it." He left only hints: "The program of this symphony is completely saturated with myself and quite often during my journey I cried profusely." The work, he said, was going exceedingly well. On March 24 he completed the sketch of the second movement—evidently the last to be outlined in detail—and noted his satisfaction at the bottom of the page: "O Lord, I thank Thee! Today, March 24th, completed preliminary sketch well!!!"

The orchestration was interrupted until July because he made a trip to Cambridge to receive an honorary doctorate, an honor that he shared with Saint-Saëns, Boito, Bruch, and Grieg (who was ill and unable to be present). He was presented for the degree with a citation in Latin that appropriately singled out the "*ardor fervidus*" and the "*languor subtristis*" of his music. When he returned home he found that the orchestration would be more difficult than he expected: "Twenty years ago I used to go full speed ahead and it came out very well. Now I have become cowardly and unsure of myself. For instance, today I sat the whole day over two pages—nothing went as I wanted it to." In another letter he noted, "It will be...no surprise if this symphony is abused and unappreciated—that has happened before. But I definitely find it my very best, and in particular the most sincere of all my compositions. I love it as I have never

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loved any of my musical children."

Though Tchaikovsky was eager to begin an opera at once, the Sixth Symphony was to be the last work he would complete. The premiere on October 28 went off well despite the orchestra's coolness toward the piece, but the audience was puzzled by the whole—not least by its sombre ending. Rimsky-Korsakov confronted Tchaikovsky at intermission and asked whether there was not a program to that expressive music; the composer admitted that there was, indeed, a program, but he refused to give any details. Five days later Tchaikovsky failed to appear for breakfast; he complained of indigestion during the night, but refused to see a doctor. His situation worsened, and in the evening Modest sent for medical help anyway. For several days Tchaikovsky lingered on, generally in severe pain. He died at three o'clock in the morning on November 6.

Though it is generally believed that Tchaikovsky's death was the result of cholera brought on by his drinking a glass of unboiled water during an epidemic, the extraordinarily expressive richness of the Sixth Symphony, and particularly that of its finale, has inspired a great deal of speculation regarding the composer's demise. It has even been suggested that Tchaikovsky poisoned himself fearing denunciation of himself to the Tsar as a homosexual by a duke with whose nephew he had struck up a friendship! Other writers have asserted that the music was composed because of the composer's premonitions of impending death.

According to this story, then, one of the participants obtained a supply of poison and delivered it to Tchaikovsky, who consumed it and then refused to see a doctor until it was too late for help. All involved—including the doctor who finally treated him and his own family—had to be in on the secret, in order to protect the composer's memory and their own reputations. Unfortunately, the story itself is almost totally undocumented except by a series of hearsay accounts. But the Russian musicologist Alexandra Orlova (who had seen documents in Russia that are not accessible to Western scholars) convinced the English Tchaikovsky scholar David Brown of its truth, with the result that this version appears in The New Grove Dictionary of Music and Musicians. But a story derived largely from fourth-hand deathbed reports does not inspire confidence, especially when it is so obviously sensational in character. The whole complex issue was subsequently discussed in a fascinating article by Alexander Poznansky, "Tchaikovsky's Suicide: Myth and Reality" (*Nineteenth-Century Music* for Spring 1988); that article demolished the Orlova hypothesis through a careful study of Russian law, Tchaikovsky's psychological condition in the days before his final illness, and convincing indications that the composer had long since come to terms with his own nature.

All of this speculation has been fired, in part, by the extraordinary expressive richness of the Sixth Symphony, and especially by its finale. Some writers have gone so far


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as to assert that the music was composed because of the composer's premonitions of impending death. Yet perusal of his letters makes clear that until the last few days he was in better spirits than he had enjoyed for years, confident and looking forward to future compositions. The expressive qualities of the Sixth Symphony follow from his two previous symphonies, which are also concerned in various ways with Fate. The Fourth and Fifth symphonies had offered two views of man's response to Fate—on the one hand finding solace in the life of the peasants, on the other struggling to conquest, though through a somewhat unconvincing victory. In the Sixth Symphony, Fate leads only to despair.

Tchaikovsky never did reveal a formal program to the symphony, though a note found among his papers is probably an early draft for one:

> The ultimate essence of the plan of the symphony is LIFE. First part—all impulsive passion, confidence, thirst for activity. Must be short. (Finale DEATH—result of collapse.) Second part love; third disappointments; fourth ends dying away (also short).

In the end, all of this (and any possible elaborations of it) remained the composer's secret. The title that it now bears came only the day after the first performance, when the composer, having rejected "A Program Symphony" (since he had no intention of revealing the program) and Modest's suggestion of "Tragic," was taken with his brother's alternative suggestion, "Pathetic." Modest recalled his brother's reaction: "'Excellent, Modya, bravo, *Pathetic*!' and before my eyes he wrote on the score the title by which it has since been known." The title gives a misimpression in English, where "pathetic" has become a debased slang word, almost totally losing its original sense of "passionate" or "emotional," with a hint of its original Greek sense of "suffering." In French it still retains its significance. And the symphony is, without a doubt, the most successful evocation of Tchaikovsky's emotional suffering, sublimated into music of great power.

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Ultimately, of course, Tchaikovsky's farewell vision is a somber one, congruent with his own pessimistic view of life. But it is worth remembering—especially given all the stories that whirl around the composer—that his art, and especially the *Pathétique* Symphony, was a means of self-transcendence, a way of overcoming the anguish and torment of his life. It has sometimes been assumed in the past that Tchaikovsky chose to revel in his misery; but in the Sixth Symphony, at least, he confronted it, recreated it in sound, and put it firmly behind him.

—S.L.

ARTISTS

For a biography of **Mstislav Rostropovich**, see page 18.

Maxim Vengerov



Since winning top honors in the Carl Flesch International Violin Competition in 1990, Maxim Vengerov has gone on to perform with the world's leading orchestras and conductors. In 1997, Mr. Vengerov was appointed Honorary Envoy for Music by the United Nation's Childen's Fund (UNICEF), affording him a worldwide platform to inspire and help children. He is the first classical music artist to be appointed to such a role by the United Nations in its fifty-year history. In 1996 Mr. Vengerov received two Grammy nominations—for "Classical Album of the Year" and for "Best Instrumental Soloist with Orchestra"—for his recording of Shostakovich and Prokofiev concertos. Born in 1974 in Novosibirsk, the capital of Western Siberia, he began playing the violin at four-and-a-half, gave his first recital at five playing works by Paganini, Tchaikovsky, and Schubert, and played his first concerto at six. He studied for several years under the tutelage of Galina Turtschaninova in Siberia and Moscow, and at ten was selected by the Soviet government to represent his country in the Junior Wieniawski Competition in Poland, where he took first place. Later he returned home to study with the distinguished pedagogue Zakhar Bron. He played recitals regularly in Moscow and Leningrad and soon made solo debuts with the Royal Concertgebouw under Yuri Temirkanov, the BBC Philharmonic, and with Valery Gergiev at the Litchfield Festival in the United Kingdom and with the USSR State Symphony Orchestra on an extensive tour of Italy. In 1990 he took top honors at the Carl Flesch International Violin Competition, winning not only first prize but also special prizes in interpretation and the prize of the audience. Following that victory, the fifteen-year-old violinist embarked upon a full-time professional career that soon made his reputation around the globe. Mr. Vengerov has by now performed with every major orchestra and conductor in the world. He regularly plays recitals in the world's most prestigious venues, and he performs with a number of partners, including pianist Igor Uryash. Mr. Vengerov has made several recordings for Melodiya and released a debut album on the Biddulph label. He now records exclusively for Teldec Classics International. His first three recordings—a disc of sonatas by Beethoven and Brahms; Paganini's Violin Concerto No. 1 with Zubin Mehta and the Israel Philharmonic, and sonatas of Mozart, Beethoven, and Mendelssohn—were released in 1992. His Teldec recording of the Bruch and Mendelssohn concertos with Kurt Masur and the Leipzig Gewandhaus Orchestra has won three European music awards. In 1994 he won *Gramophone*'s "Young Artist of the Year" award, and his release of the Prokofiev and Shostakovich First Concertos with Mstislav Rostropovich and the London Symphony Orchestra was the magazine's "Record of the Year." His latest releases are the Tchaikovsky and Glazunov concertos with Claudio Abbado and the Berlin Philharmonic, the Sibelius and Nielsen concertos with Daniel Barenboim and the Chicago Symphony, the Prokofiev and Shostakovich Second Concertos with Rostropovich and the London Symphony, and a compilation disc entitled "The Road I Travel." He plays a 1723 Cremona violin by Antonio Stradivari, ex Kiesewetter, on extended loan from Clement Arrison through the Stradivari Society, Inc., of Chicago. Mr. Vengerov made his Boston Symphony debut in April 1995, playing Mozart's D major violin concerto, K.218, under Seiji Ozawa's direction. He made his Tanglewood debut in July 1995 with Mozart's *Sinfonia concertante*, K.364, with conductor Jukka-Pekka Saraste and violist Yuri Bashmet and appeared with the BSO most recently last summer, as soloist in the Brahms Violin Concerto with Mr. Ozawa and the orchestra.


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Adagio molto e cantabile—Andante moderato—Tempo I—Andante—Adagio
Presto—Allegro ma non troppo—Vivace—Adagio cantabile—Allegro moderato—Allegro—Allegro assai—Presto—Allegro assai—Allegro assai vivace, alla marcia—Andante maestoso—Adagio ma non troppo, ma divoto—Allegro energico, sempre ben marcato—Allegro ma non tanto—Prestissimo

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Text and translation begin on page 36.

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Baldwin piano

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Saluting Jeanne Massimiano, With Thanks



The facts are straightforward enough. Jeanne Massimiano began her involvement with the Boston Symphony Orchestra as a volunteer in June 1973; since then she has been the driving force behind retail merchandising at Tanglewood. She began selling first from a card table, then from booths set up on the lawn, until the first Glass House opened in 1976. She managed the store first as a volunteer, then as an independent contractor. Since becoming a full-time BSO employee in 1986, Jeanne has seen both Tanglewood and its retail operation grow; a second store, Glass House II, was added in 1994 to handle the increasing demand for merchandise. She also took over the management of Tanglewood's Music Store in 1978 and in 1994 opened a satellite music store. On April 8, 1998, at a dinner in Springfield, she was one of this year's recipients of a Hospitality Award from the Massachusetts Governor's Conference on Travel & Tourism, bestowed by Governor Paul Cellucci for her "dedication and commitment to serving the traveling public." This past May, she retired from the BSO after twenty-five years of dedicated service.

But there's more than "just the facts" to this story. There were Jeanne's two helpers—one handling the cashbox, the other holding a flashlight—as she sold posters at that original table. (Jeanne had held a contest to choose the poster design.) After bringing in $3,000 the first year, the table-top "shop" was expanded to include a garden cart filled with T-shirts, which sold out halfway through the second summer. Having made her case, Jeanne was then allowed by BSO management to move into the Glass House, which generated $100,000 in sales in its very first year—each evening's receipts being hidden away in Jeanne's clothes washer (giving new meaning to the term "laundered money"!) until their safe transport to the bank next morning. BSO management clearly had no choice—they persuaded Jeanne to join the BSO full-time, and it wasn't long before the BSO added a second shop and warehouses. Over the years, Jeanne's efforts have netted the BSO literally millions of dollars in revenue. But those efforts represent more than just dollars—they represent know-how, energy, commitment, devotion, and love for all those people on both sides of the counter—her dedicated volunteer staff, her BSO colleagues, and every customer who's ever made a purchase over the years. Thank you, Jeanne, for everything you've given us. We salute you.



NOTES

Ludwig van Beethoven
Symphony No. 9 in D minor, Opus 125

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. Though one theme from this symphony appears in a sketchbook of 1815 and some sketches for the first movement were undertaken in late 1817 and early 1818, Beethoven only began concentrated work on the score in 1822. It occupied him throughout the following year, and he completed it in February 1824. The first performance took place at the Kärntnertor Theater in Vienna on May 7, 1824, in an all-Beethoven concert that opened with the "Consecration of the House" Overture and included the first hearing in Vienna of the Kyrie, Credo, and Agnus Dei from the "Missa Solemnis" before closing with the new symphony. The deaf composer stood on the stage beating time, but the real conducting was done by Michael Umlauf. The vocal soloists were Henriette Sontag, Caroline Unger, Anton Haitzinger, and J. Seipelt. The first American performance was given by the New York Philharmonic on May 20, 1846, under George Loder, with Mme. Otto, Mrs. Boulard, Mr. Munson, and Mr. Mayer. Georg Henschel led the first Boston Symphony performance in March 1882, during the orchestra's first season. The BSO's first performance of the Beethoven Ninth in the Berkshires was given to inaugurate the Music Shed on August 4, 1938; Serge Koussevitzky conducted, with soloists Jeannette Vreeland, Anna Kaskas, Paul Althouse, and Norman Cordon. The chorus was the Cecilia Society, Arthur Fiedler, conductor. The BSO's most recent Tanglewood performance closed the orchestra's 1997 summer season, last August 24: Robert Shaw conducted, with Janice Chandler, Marietta Simpson, Richard Clement, Nathan Berg, and the Tanglewood Festival Chorus, John Oliver, conductor. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, triangle, cymbals, bass drum, strings, soprano, alto, tenor, and bass solos, and four-part mixed chorus.

Friedrich Schiller's ode *An die Freude* (*To Joy*), written in 1785 and published the following year, spoke directly to the new desire for spiritual freedom and secular reform that followed the spread of Enlightenment ideals to German-speaking countries. Its vision of world brotherhood and its message of reconciliation expressed in quasi-religious terms appealed to the young and idealistic. Almost immediately, composers began setting the text to music—more than forty settings are known, mostly for voice and piano, but also for various choral combinations. In 1793 Schiller received word from a friend in Bonn that a young composer there was undertaking yet another setting of the poem; of the results he anticipated from the twenty-three-year-old Beethoven, the friend wrote, "I expect something perfect, for as far as I know him he is wholly devoted to the great and sublime." If Beethoven did actually complete a musical setting of Schiller's ode in the early 1790s, it has been completely lost. But the notion of working out a musical version of the poem that spoke so strongly to him remained, to reach fruition three decades later in the powerful culmination of his last symphony.

He began work on the symphony—largely in response to an invitation from the Philharmonic Society of London to come to England in the winter of 1817-18 and bring two new symphonies—in the middle of a difficult and frustrating decade during which he composed less than at any other comparable period in his life. He had produced no symphonies after the Seventh and Eighth in 1812; his deafness had become nearly total, and his concern with difficult family matters (a legal battle to win the guardianship of his nephew) distracted his attention. In any case, the work on the new symphonies—he originally planned two, though only one was completed—was slow and difficult. He put the project aside for nearly five years, during which time he composed his last three piano sonatas, the *Missa Solemnis*, the *Consecration of the House* Overture, and the *Diabelli* Variations. When he returned to the symphonic sketches in the summer of 1822 he still hoped to write two sibling works, but by the following year he had settled on one, a symphony in D minor. By the beginning of 1823, the first movement was substantially finished; the rest was rather fully outlined by the end

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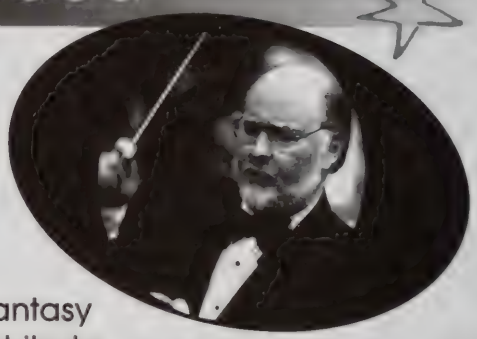


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of the year. But the problem of a conclusion was worrisome; he was torn between two possibilities—a choral finale setting Schiller's ode which would end the D minor symphony in the major key, or a purely instrumental finale which would be largely, if not entirely, in the minor—quite different both musically and emotionally. (In the end, the sketch for the purely instrumental ending was recast and used in the A minor string quartet, Opus 132.) Even when he had definitively decided on the choral finale and had, in fact, invented the familiar hymnlike tune that served as its main theme and substantially composed the instrumental variations that mark its first appearance, he still agonized over the proper way of introducing voices into what was, up to that point, a purely instrumental work. As his amanuensis Schindler recalled: "One day he burst into the room and shouted to me: 'I have it! I have it!' He held his sketchbook out to me so that I could read: 'Let us sing the song of the immortal Schiller'; then a solo voice began the Hymn to Joy."

Beethoven finally settled on a slightly different formulation of the text for the baritone's recitative, but the basic idea remained: disavowal of the past and conscious welcome turning to something new. When actually setting Schiller's poem, Beethoven paid scant attention to literary propriety. He used, in the end, less than half of the text and freely rearranged the parts he did use so as to highlight and underline his musical architecture. Two passages in particular—one beginning "*Freude, schöner Götterfunken*" (the opening line) and the other, "*Seid umschlungen, Millionen*" (from the end of the first stanza)—are projected with themes designed to combine fugally and reappear at significant points of musical articulation. This treatment of the text has, on occasion, aroused the opprobrium of critics such as the nineteenth-century Mozart biographer Oulibicheff, who complained that Beethoven treated the sublime excerpts from Schiller's ode like scraps of an Italian opera libretto. Of course, after three decades of considering the poem as a subject for music, Beethoven's treatment far transcended a simple musical setting of the text designed to project its words from beginning to end. Rather he sought to capture the essence of Schiller's utopian striving for Elysium, something he could better accomplish in a purely musical treatment.

The symphony opens with its first theme gradually appearing out of a mysterious introduction hinting at indescribable vastness. No orchestral beginning was more influential throughout the nineteenth century, though no composer ever surpassed Beethoven in the suggestive power of this opening. Throughout the lengthy first movement, filled with a rich cornucopia of musical ideas and developments, we are never allowed to stray for long from the powerful reminder that this symphony is in a minor key, with all of the emotional elements that fact conjures up. The brilliant second movement, too, a gigantic, demonic scherzo, remains in the home key of D minor, fiercely reiterating the mood of the first movement. Even the timpani, which play the most prominent solo role in this movement, emphasize the minorness of the key. Rather than being tuned in the normal fashion to the tonic and dominant notes (D and A), they are most strikingly tuned to high and low F, the characterizing third degree of the minor scale, thus forcibly recalling, every time they play, that the key is D minor or its close relative F. Here, though, there is an important contrast in the middle section, where, for the first time in the symphony, D major appears, projecting a mood of pure, human joy; but it is cancelled by the return of the fugal scherzo.

The slow movement, richly evocative in its delicate lyricism, presents variations on a theme with a welcome warmth of emotion. This was the last of the major thematic ideas in the symphony to come to Beethoven, who was well advanced on the other movements before beginning this one. The key is B-flat, a close relative of D minor; a second, slightly faster theme appears in D major, but the brighter key is never strongly emphasized and finally slips back into the first key. The alternating variation themes become progressively more lush and ornate, sweetly consoling. But at the first sound of the finale, a "fanfare of terror," all sweetness and light is swept away. Beethoven creates a consciously ugly dissonance to introduce his public search for a way to turn the minor-key darkness of the opening movements into major-key affirmation. Cellos and double basses sing an operatic recitative calling up and summarily rejecting themes

from each of the earlier movements (though there is an evident tinge of regret in the rejection of the third-movement theme). In a number of sketches for this section, Beethoven actually wrote words under the bass line, as if the instruments themselves were to sing out the reasons for their rejection of each theme, but in the end he allowed the evident dramatic quality of the melodic line to stand alone. Then a new theme, emphatically major-key (it keeps hinging on the note F-sharp, the characteristic third step of the D major scale), simple, singable, even hymnlike, appears cautiously at first; it is welcomed by the rest of the orchestra, which begins a set of variations. Real progress seems to be underway when all this, too, is swept away by the return of the "fanfare of terror" made even more consciously ugly (Beethoven included every single note of the D minor scale in this chord). Here, at last, the baritone solo intervenes with the words Beethoven composed to introduce Schiller's poem: "Let us tune our voices in more pleasant and more joyful song." And, as the poem unfolds, the music to which Beethoven sets it also solves the problems raised by the earlier movements: the liberating power of joy, its reconciling effect on humanity, are expressed in music that works its way to one of the most powerful affirmations of D major ever composed, Beethoven's sturdy, confident answer to the questions posed by the opening of the symphony.

—Steven Ledbetter

Text to the finale of Beethoven's Ninth Symphony, based on Schiller's ode, "To Joy"

O Freunde, nicht diese Töne! Sondern lasst uns angenehmere anstimmen, Und freudenvollere.	O friends, not these tones; Rather, let us tune our voices In more pleasant and more joyful song.
—Beethoven	
Freude, schöner Götterfunken, Tochter aus Elysium, Wir betreten feuertrunken, Himmlische, dein Heiligtum. Deine Zauber binden wieder, Was die Mode streng geteilt, Alle Menschen werden Brüder, Wo dein sanfter Flügel weilt.	Joy, beauteous, godly spark, Daughter of Elysium, Drunk with fire, O Heavenly One, We come unto your sacred shrine. Your magic once again unites That which Fashion sternly parted. All men are made brothers Where your gentle wings abide.
Wem der grosse Wurf gelungen, Eines Freundes Freund zu sein, Wer ein holdes Weib errungen, Mische seinen Jubel ein! Ja—wer auch nur eine Seele Sein nennt auf dem Erdenrund! Und wer's nie gekonnt, der stehle Weinend sich aus diesem Bund.	He who has won in that great gamble Of being friend unto a friend, He who has found a goodly woman, Let him add his jubilation too! Yes—he who can call even one soul On earth his own! And he who never has, let him steal Weeping from this company.
Freude trinken alle Wesen An den Brüsten der Natur, Alle Guten, alle Bösen Folgen ihrer Rosenspur. Küsse gab sie uns und Reben, Einen Freund, geprüft im Tod,	All creatures drink of Joy At Nature's breasts. All good, all evil souls Follow in her rose-strewn wake. She gave us kisses and vines, And a friend who has proved faithful even in death.
Wollust ward dem Wurm gegeben, Und der Cherub steht vor Gott.	Lust was given to the Serpent, And the Cherub stands before God.

Froh wie seine Sonnen fliegen Durch des Himmels prächt'gen Plan, Laufet, Brüder, eure Bahn, Freudig wie ein Held zum Siegen.	As joyously as His suns fly Across the glorious landscape of the heavens, Brothers, follow your appointed course, Gladly, like a hero to the conquest.
Freude, schöner Götterfunken, Tochter aus Elysium, Wir betreten feuertrunken, Himmlische, dein Heiligtum. Deine Zauber binden wieder, Was die Mode streng geteilt, Alle Menschen werden Brüder, Wo dein sanfter Flügel weilt.	Joy, beauteous, godly spark, Daughter of Elysium, Drunk with fire, O Heavenly One, We come unto your sacred shrine. Your magic once again unites That which Fashion sternly parted. All men are made brothers Where your gentle wings abide.
Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt! Brüder—überm Sternenzelt Muss ein lieber Vater wohnen.	Be embraced, ye Millions! This kiss to the whole world! Brothers—beyond the canopy of the stars Surely a loving Father dwells.
Ihr stürzt nieder, Millionen? Ahnest du den Schöpfer, Welt? Such ihn überm Sternenzelt! Über Sternen muss er wohnen.	Do you fall headlong, ye Millions? Have you any sense of the Creator, World? Seek him above the canopy of the stars! Surely he dwells beyond the stars.
Freude, schöner Götterfunken, Tochter aus Elysium, Wir betreten feuertrunken, Himmlische, dein Heiligtum. Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt!	Joy, beauteous, godly spark, Daughter of Elysium, Drunk with fire, O Heavenly One, We come unto your sacred shrine. Be embraced, ye Millions! This kiss to the whole world!
Ihr stürzt nieder, Millionen? Ahnest du den Schöpfer, Welt? Such ihn überm Sternenzelt! Brüder—überm Sternenzelt Muss ein lieber Vater wohnen.	Do you fall headlong, ye Millions! Have you any sense of the Creator, World? Seek him above the canopy of the stars! Brothers—beyond the canopy of the stars Surely a loving Father dwells.
Freude, Tochter aus Elysium! Deine Zauber binden wieder, Was die Mode streng geteilt, Alle Menschen werden Brüder, Wo dein sanfter Flügel weilt.	Joy, Daughter of Elysium! Your magic once again unites That which Fashion sternly parted. All men are made brothers Where your gentle wings abide.
Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt! Brüder—überm Sternenzelt Muss ein lieber Vater wohnen. Freude, schöner Götterfunken, Tochter aus Elysium! Freude, schöner Götterfunken!	Be embraced, ye Millions! This kiss to the whole world! Brothers—beyond the canopy of the stars Surely a loving Father dwells. Joy, beauteous, godly spark, Daughter of Elysium! Joy, beauteous, godly spark!

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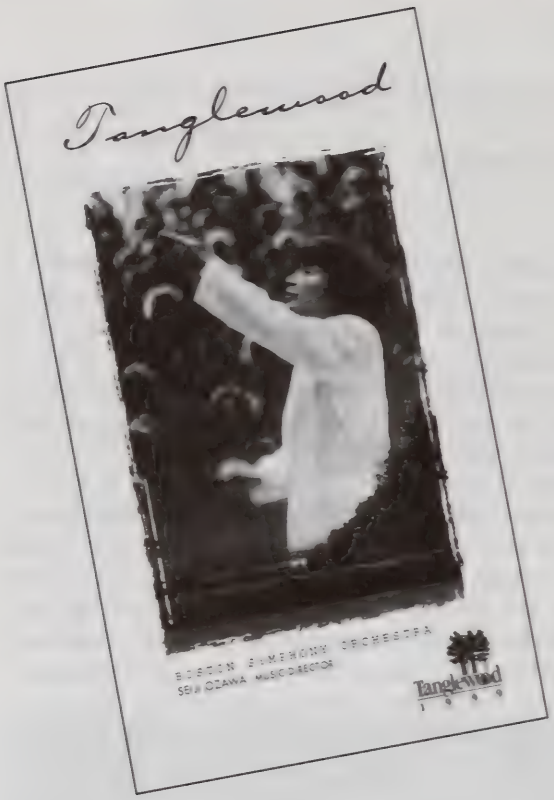
For a biography of **Mstislav Rostropovich**, see page 18.

Margaret Jane Wray



Soprano Margaret Jane Wray has made important debuts in theaters including the Bavarian State Opera in Munich, the Théâtre Royal de la Monnaie in Brussels, the Bastille Opera in Paris, Frankfurt Opera, and the Opéra de Nice. She has appeared in concert with such orchestras as the Boston Symphony under Bernard Haitink (as Gutrune in Act III of *Götterdämmerung* for her BSO debut in April 1994 and then at Tanglewood that August), the Chicago Symphony under Daniel Barenboim, the New York Philharmonic under Kurt Masur, the Atlanta Symphony under Robert Shaw, the Hallé Orchestra under Kent Nagano, the Cincinnati Symphony under James Conlon, the Montreal Symphony under Charles Dutoit, and many others in the United States and Europe. The 1997-98 season brought her first Leonore in *Fidelio*, in Catania, and Isolde with the Cincinnati Symphony under the direction of Jesús López-Cobos. She was also heard in Beethoven's Ninth Symphony with the Montreal Symphony, Mahler's *Resurrection* Symphony with the Phoenix Symphony, Mahler's Symphony No. 8 at New York's Lincoln Center, and Wagner's Wesendonck Lieder with the Puerto Rico Symphony. Future plans include Sieglinde in *Die Walküre* with Toulouse Opera and Austin Lyric Opera, Leonore in *Fidelio* with Utah Opera, and Schoenberg's *Gurrelieder* with the Pittsburgh Symphony and Toronto Symphony. She will make her debut with Seattle Opera in the season 1999-2000 as Sieglinde and will sing that role in the company's *Ring* cycle in the summer of 2001. Ms. Wray began her career as a mezzo-soprano appearing with Houston Grand Opera and Fort Worth Opera and was a member of the Metropolitan Opera's Young Artist Development Program. During her time with the Met she was heard in a number of supporting roles and appeared with the company on its tour to Japan in 1988. After making the transition into the soprano repertoire she was awarded the 1990 Richard Tucker Music Foundation Award by a jury of distinguished

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musical authorities including Birgit Nilsson. She made her European debut at the Spoleto Festival singing Wagner's Wesendonck Lieder, her Brussels debut in concert performances of Schubert's *Fierrabras*, and returned to Brussels as both Margherita and Elena in Boito's *Mefistofele* with José van Dam. Other roles in her developing repertoire include Agathe in Weber's *Der Freischütz*, Elisabeth in Wagner's *Tannhäuser*, and the title role in Strauss's *Ariadne auf Naxos*.

Stephanie Blythe



A recent alumna of the Metropolitan Opera's Young Artist Development Program, mezzo-soprano Stephanie Blythe made her Met debut during the 1994-95 season as the Voice in *Parsifal*, was featured the following season as Mistress Quickly in *Falstaff*, and has since been heard in the house as Baba the Turk in an international broadcast of *The Rake's Progress*, as Madelon in the internationally televised *Andrea Chénier*, and as Auntie in *Peter Grimes*. In the summer of 1997 she traveled with the company to Japan to sing Mama Lucia in *Cavalleria rusticana* with James Levine conducting. Highlights of her past few operatic seasons have also included engagements as Baba the Turk with the Opera Company of Philadelphia, Cornelia in Handel's *Giulio Cesare* with Boston's Handel & Haydn Society under Christopher Hogwood, and Mistress Quickly in Philadelphia and Cincinnati. Future operatic engagements include Cornelia at the Metropolitan Opera during the 1998-99 season under John Nelson's direction, her debut at the Bastille Opera in Paris as Mistress Quickly in a new production of *Falstaff*, and that same role with Los Angeles Music Center Opera. Ms. Blythe recently made her debut with the San Francisco Symphony and Michael Tilson Thomas as a soloist in Mahler's Symphony No. 8. Following her present debut appearance with the Boston Symphony Orchestra in Beethoven's Ninth Symphony she will appear in Schumann's *Scenes from Goethe's "Faust"* with John Nelson and the Ensemble Orchestre de Paris. She will also appear in *Messiah* with both the Minnesota Orchestra and the Florida Orchestra. In the 1997-98 season she made her Lincoln Center recital debut in the Walter Reade Theater with pianist Warren Jones. Previous recital appearances have included the New York Festival of Song, a Marilyn Horne Foundation recital in the fall of 1995,

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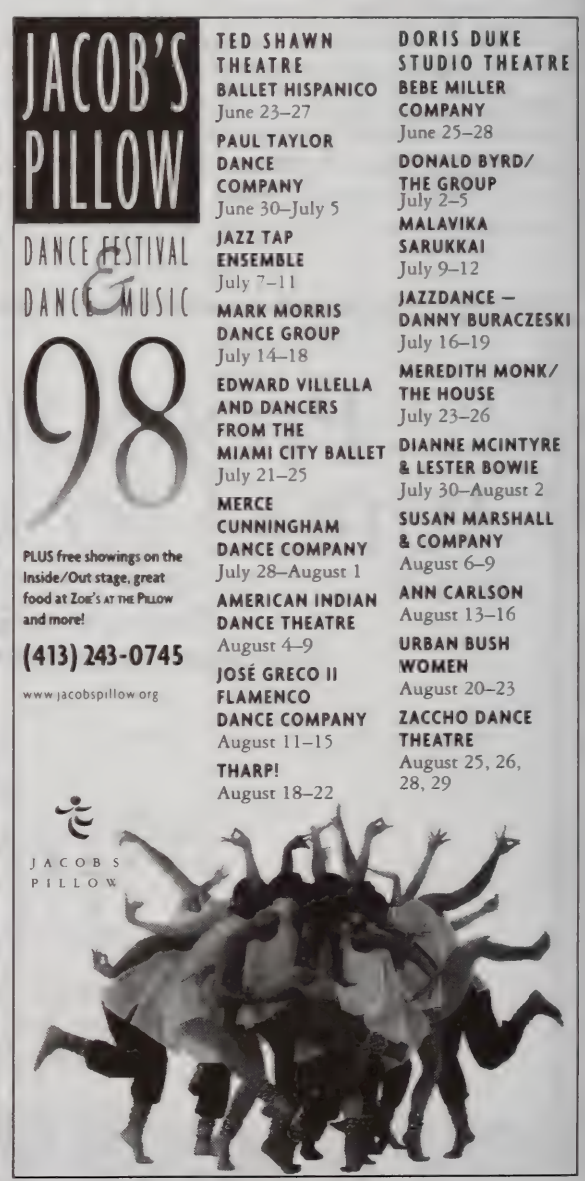
and her New York recital debut in November 1994 with the Judith Raskin Memorial Recital. Ms. Blythe recently received a 1996 ARIA award. She was a Vocal Fellow at the Tanglewood Music Center in 1993 and 1994 and was the recipient of the Richard F. Gold Career Grant and of an Opera Index award in 1995. A native of Mongaup Valley, New York, she received her bachelor of music degree from the Crane School of Music in Potsdam, New York, in 1993.

Stuart Neill



At thirty-one, the American tenor Stuart Neill appears in the world's finest opera houses and concert halls with leading conductors and orchestras. Mr. Neill began his 1997-98 season with his La Scala debut as Edgardo in *Lucia di Lammermoor*, then traveled to Caracas to repeat this role before returning to Europe for his debut with the Bastille Opera in Paris as the Italian tenor in *Der Rosenkavalier*. Other operatic highlights of the season included a return to the Opera Company of Philadelphia for performances as Tonio in *La Fille du régiment* and a performance of Fernando in *La favorita* with VARA Radio in Amsterdam. Concert appearances included Rossini's *Stabat Mater* with Riccardo Chailly and the Royal Concertgebouw Orchestra at Avery Fisher Hall, Verdi's *Requiem* with Carlo Maria Giulini and the Orchestra Sinfonica Nazionale della RAI in Torino and with the Orchestre de Paris in Paris, Beethoven's Ninth Symphony at the Teatro Colon in Buenos Aires under the direction of Michelangelo Velti, the role of Faust in





Berlioz's *La Damnation de Faust* with Sir Colin Davis and the Royal Concertgebouw in Amsterdam and Lisbon, further performances of that work with the Vancouver Symphony, a solo concert with the Oslo Philharmonic led by Marcello Viotti, and recitals throughout the United States. He made his acclaimed New York recital debut at Lincoln Center's Alice Tully Hall in January 1996. Mr. Neill's recordings include Bellini's *Il pirata* for Berlin Classics, Verdi's *Oberto* for Philips Classics, and Stravinsky's *Perséphone* with Michael Tilson Thomas and the San Francisco Symphony for BMG Classics. Future plans include a recording of Berlioz's *Te Deum* with Sir Colin Davis and the Dresden Staatskapelle. He has also worked with such leading conductors as Bruno Bartoletti, James Conlon, Charles Dutoit, Gianluigi Gelmetti, Mariss Jansons, Lorin Maazel, Sir Neville Marriner, and Nello Santi. Mr. Neill came to national attention as a winner of the 1992 Luciano Pavarotti Vocal Competition. In 1993 he was awarded the Ruth Richard Grant for the most promising tenor by the Richard Tucker Music Foundation. A native of Atlanta, Georgia, and a graduate of the Academy of Vocal Arts in Philadelphia, where he now lives, Mr. Neill makes his Boston Symphony debut with today's performance of Beethoven's Ninth Symphony.

Egils Silins



The Latvian bass Egils Silins makes both his North American debut and his Boston Symphony Orchestra debut with today's performance of Beethoven's Ninth Symphony. In the 1997-98 season at the Vienna Staatsoper, Mr. Silins appeared as Prefetto in a new production of Donizetti's *Linda di Chamounix* and in the title role of Boito's *Mefistofele*. At the Vienna Volksoper this past season he appeared in the title role of a new Harry Kupfer production of *Boris Godunov* and as Oroveso in a new production of Bellini's *Norma*. Also in 1997-98 he appeared as Mephistopheles in Gounod's *Faust* with Zurich Opera and made his London Symphony Orchestra debut under the direction of Mstislav Rostropovich in performances of Shostakovich's *The Nose*. Other highlights of the season included performances as Selim in Rossini's *Il turco in Italia* at the Théâtre de la Monnaie in Brussels and as the Cardinal in *Jeanne d'Arc* in Strasbourg. Mr. Silins is well-known to audiences in Europe. In recent seasons he has appeared in leading theaters and festivals including the Bregenz Festival and in Amsterdam as Orlik in Tchaikovsky's *Mazeppa*, at Glyndebourne as Fenicio in Rossini's *Ermione*, at the Deutsche Oper Berlin as Ferrando in *Il trovatore*, in St. Gallen in the title role of *Attila*, in Stuttgart as Basilio in *Il barbiere di Siviglia*, in Kaiserslautern as Zaccaria in *Nabucco*, in Dublin as Colline in *La bohème*, and in Genf as Pietro in *Simon Boccanegra*. He was a member of the Basel Opera between 1993 and 1996 and has appeared with Frankfurt Opera as Banquo in *Macbeth*, Publio in *La clemenza di Tito*, Basilio, Escamillo in *Carmen*, Colline, and the Police Chief in *Lady Macbeth of Mtsensk*. He has also appeared in numerous recitals and concerts and has recorded Stravinsky's *Les Noces* under Vladimir Ashkenazy's direction for Decca. Mr. Silins is a winner of numerous international vocal competitions, including the Belvedere Competition in Vienna and the Concours International de Chant in Paris. Born in 1961, and currently a resident of Vienna, he made his professional debut in the title role of Boito's *Mefistofele* with the National Opera of Latvia after completing his studies at the Latvian Music Academy in Riga, Latvia.

Tanglewood Festival Chorus
John Oliver, Conductor



Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan of music by Berlioz, including the Asian premiere of the *Messe solennelle*. This past February, singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa conducted the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston University,

and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, Principal Guest Conductor Bernard Haitink, the Boston Pops, and such prominent guests as James Levine, Roger Norrington, and Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. Recordings with Seiji Ozawa and the Boston Symphony Orchestra on compact disc also include Berlioz's *Requiem*, Fauré's *Requiem*, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; Strauss's *Elektra*, Mahler's Second, Third, and Eighth symphonies, Bartók's *The Miraculous Mandarin*, and Schoenberg's *Gurrelieder*, on Philips; Poulenc's *Gloria* and *Stabat Mater* with Kathleen Battle, and Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon; and Debussy's *La Damoiselle élue* with Frederica von Stade, on Sony Classical/CBS Masterworks. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* and *Nänie* with the Boston Symphony Orchestra under Bernard Haitink's direction. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra: "Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; his first recording with that ensemble for Koch International includes three pieces written specifically for the Chorale —Bright Sheng's *Two Folksongs from Chinhai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. A second recording for Koch, including Carter's remaining choral works, Martin Amlin's *Three Madrigals*, and Vincent Persichetti's *Winter Cantata*, has recently been completed. Mr. Oliver's appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in August 1985, led subscription concerts for the first time in December 1985, and conducted the orchestra most recently earlier this summer.

Tanglewood Festival Chorus Auditions

Thursday, September 24, at 6:30 p.m. in Symphony Hall

The Tanglewood Festival Chorus, John Oliver, conductor, has openings in all sections for its 1998-99 season with the Boston Symphony Orchestra—Seiji Ozawa's 25th Anniversary Season as Music Director. Works to be performed include excerpts from Berlioz's *Roméo et Juliette* and a concert staging of Puccini's *Madama Butterfly* with Seiji Ozawa, Holst's *The Planets* with BSO Principal Guest Conductor Bernard Haitink, Haydn's *The Creation* with James Levine, and Benjamin Britten's *Spring Symphony* with André Previn. The chorus will also participate in Holiday Pops concerts under the direction of Pops Conductor Keith Lockhart.

Auditions will be held on Thursday, September 24, at 6:30 p.m. at Symphony Hall. Please call (617) 638-9310 for more information.



Tanglewood Festival Chorus
John Oliver, Conductor

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Carol Amaya
Emily Anderson
Annette Anfinrud
Barbara Berry
Joanne Colella Boag
Sarah S. Brannen
Jennifer Wehr Brosky
Catherine Cave
Anna S. Choi
Lorenzee Cole
Kelly Corcoran
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Christine P. Duquette
Ann M. Dwelley
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Suzanne Schwing
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Patricia J. Stewart
Angela M. Vieira
Allissa Shay Zeller

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Maisy Bennett
Betty B. Blume
Ondine Brent
Sharon Brown
Abbe Dalton Clark
Sue Conte
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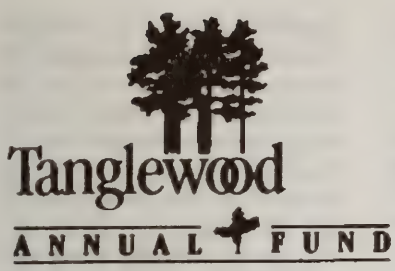




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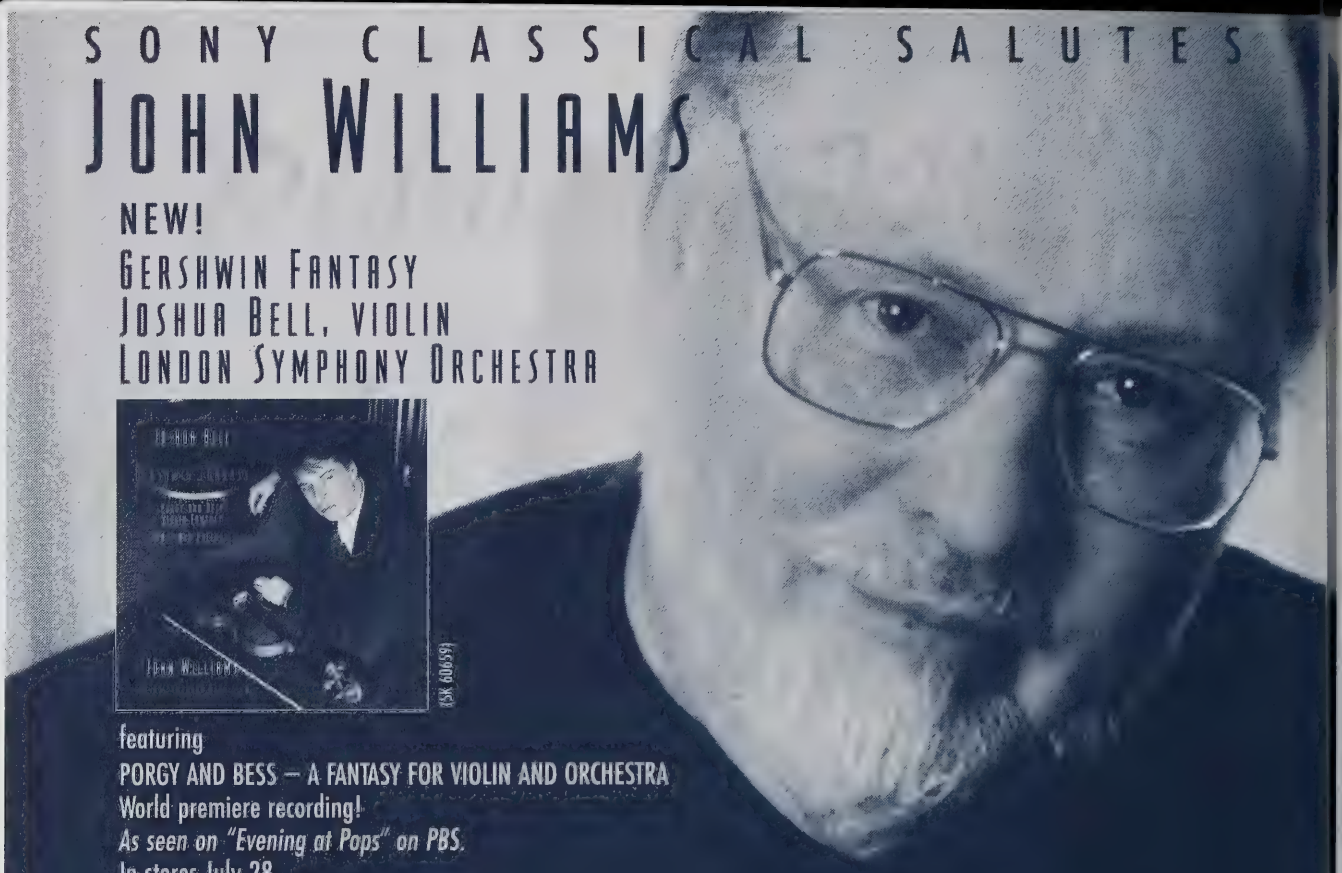
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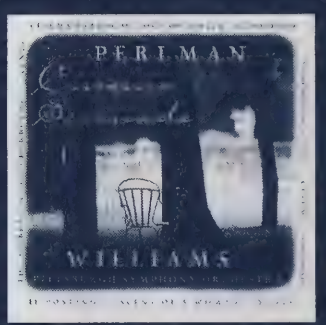
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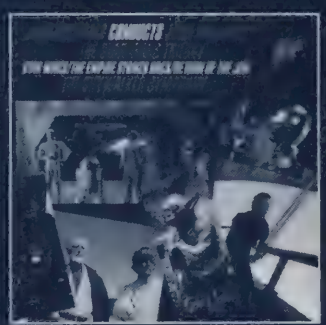


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JOSHUA BELL, VIOLIN
LONDON SYMPHONY ORCHESTRA

featuring
PORGY AND BESS — A FANTASY FOR VIOLIN AND ORCHESTRA
World premiere recording!
As seen on "Evening at Pops" on PBS.
In stores July 28.



CINEMA SERENADE
ITZHAK PERLMAN, VIOLIN
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"...There are few who can make the violin sound quite so beautiful as Perlman, but the Pittsburgh Symphony under Williams match his creamy-smooth tone all the way."
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JOHN WILLIAMS CONDUCTS JOHN WILLIA
THE STAR WARS TRILOGY

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Judith LeClair, bassoon
London Symphony Orchestra (SK 63729)

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JOHN WILLIAMS

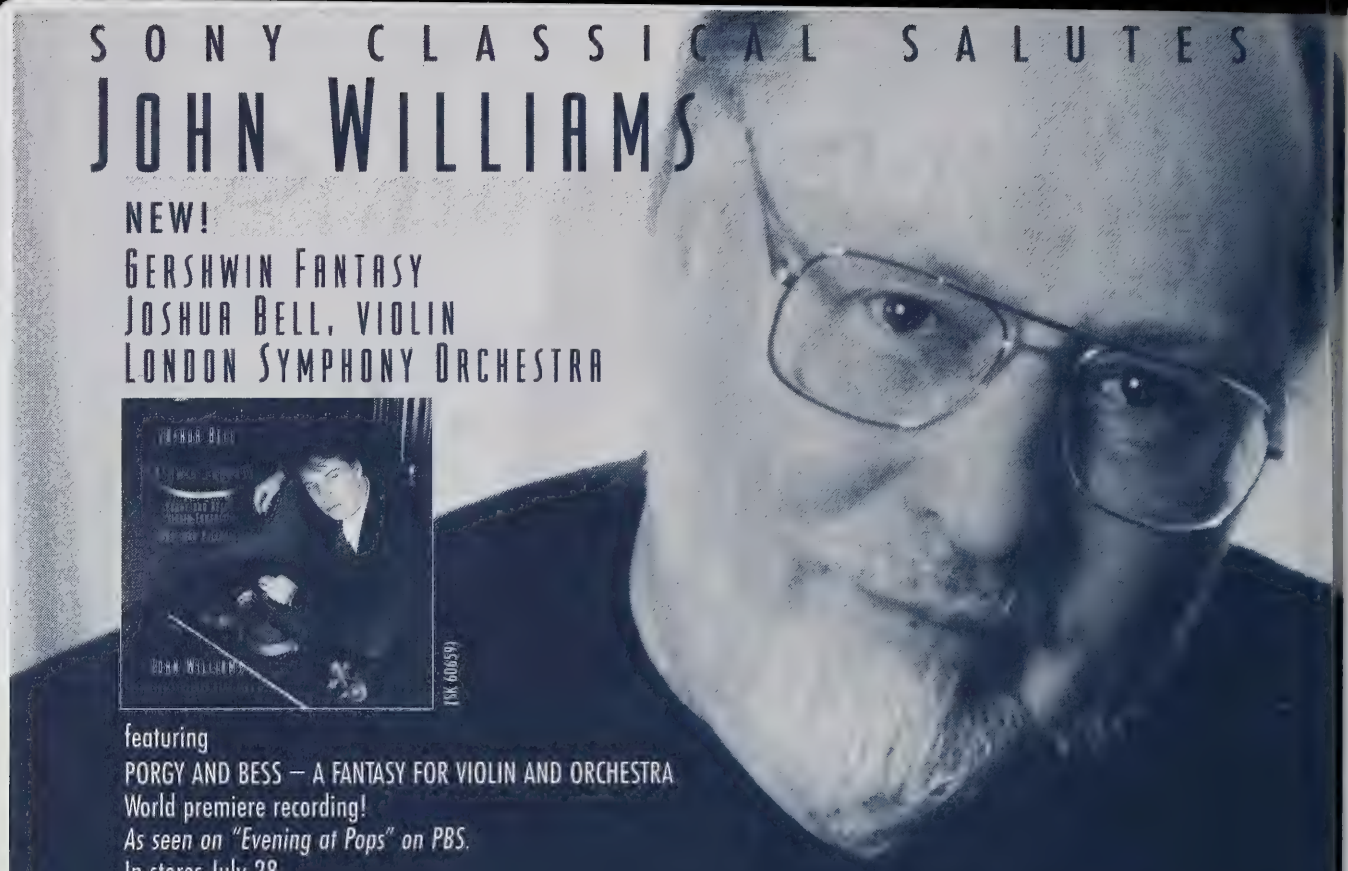
In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood, where he also teaches at the Tanglewood Music Center. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than eighty films, including *Amistad, The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-five Academy Award nominations, most recently for *Amistad*, and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. His most recent film score is for Steven Spielberg's *Saving Private Ryan*; the score was recorded this past February in Symphony Hall, with Mr. Williams conducting members of the Boston Symphony Orchestra. In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood on several occasions and led subscription concerts for the first time in March 1997 at Symphony Hall. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.

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The American-born violinist Joshua Bell came to national attention at fourteen, as winner of the *Seventeen* Magazine/General Motors Competition. His Philadelphia Orchestra debut came that same year, followed by his Carnegie Hall debut, an Avery Fisher Career Grant, and a subsequent exclusive recording contract. Today he has grown from child prodigy to mature artist. Mr. Bell's 1997-98 season has focused on extensive concert touring combined with involvement as artistic consultant for *The Red Violin*, a new film by François Gerard (*Thirty-two Short Films About Glenn Gould*). Featuring a score by John Corigliano, the film traces the fictional history of a rare violin through three centuries. Mr. Bell served as artistic adviser, body double, and the performing artist responsible for all on-screen violin sound. This season

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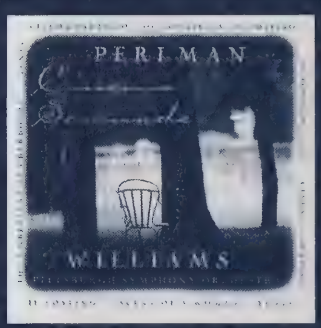
JOHN WILLIAMS



NEW!
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JOSHUA BELL, VIOLIN
LONDON SYMPHONY ORCHESTRA

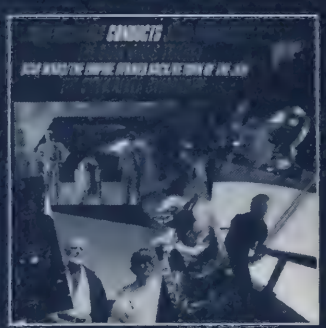
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THE BOSTON POPS ESPLANADE ORC
KEITH LOCKHART, *Conductor*
Monday evening, August 31, 1998, at 8:30, a

JOHN WILLIAMS conducting

The Cowboys Overture

Chester

Porgy and Bess Violin Fantasy
JOSHUA BELL

Embraceable You
MR. BELL

INTERMI

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Dancing with Fred Astaire
Top Hat, White Tie and Tails—I Won't Danc
Dancing in the Dark—The Continental—
Change Partners—The Carioca

Remembering I

You Make Me Feel So Young
In the Wee Small Hours of the Morning
New York, New York

Adventures on Earth, from *E.T. (The Extra-Ter*

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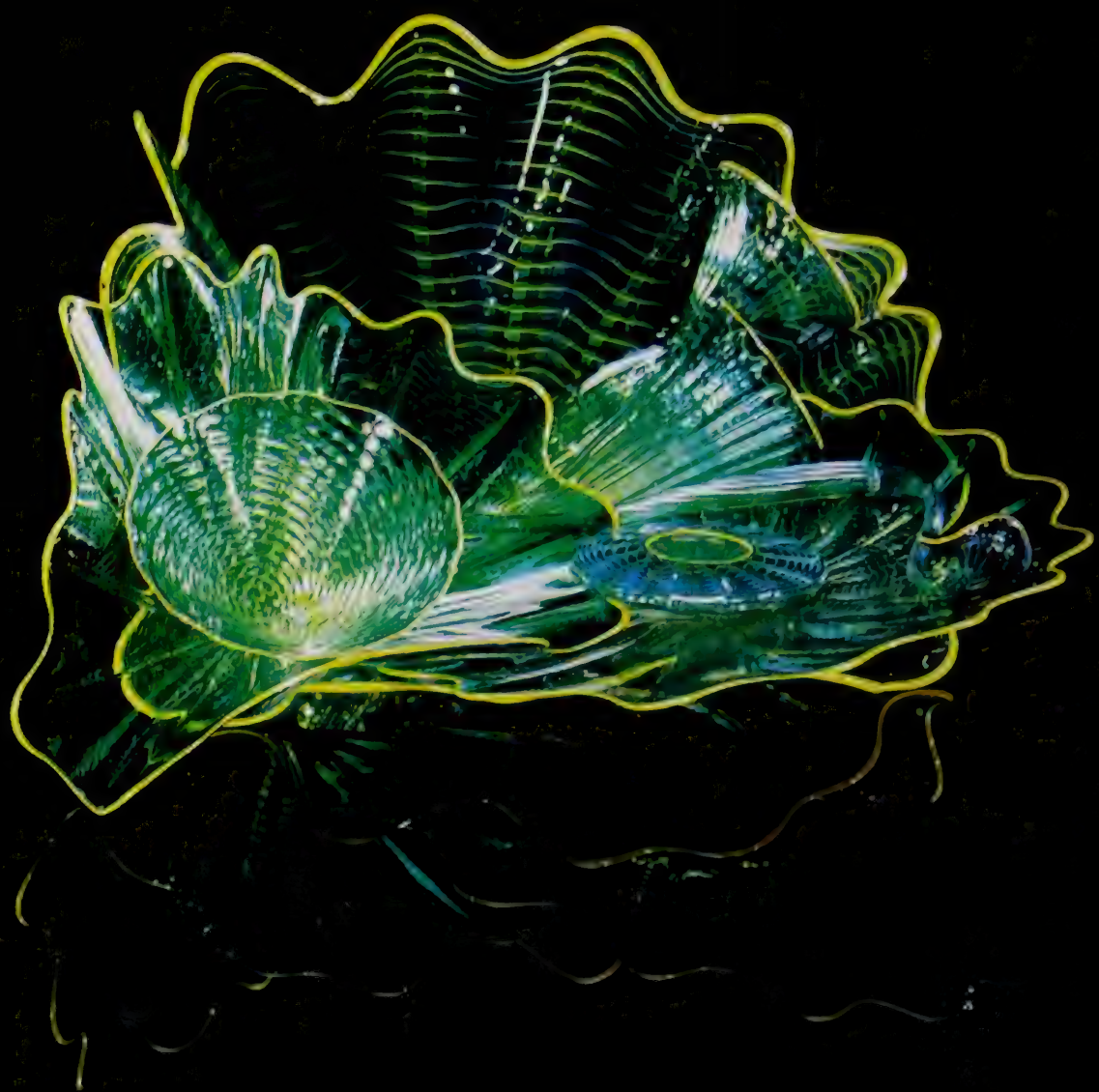
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JAZZ AT TANGLEWOOD

SEPTEMBER 4-6, 1998

Friday, September 4, at 7:30 p.m.
CYRUS CHESTNUT TRIO
JOE LOVANO QUARTET
Ozawa Hall

Saturday, September 5,
at 4:00 p.m.
JOHN PIZZARELLI
with trio
Ozawa Hall

at 7:30 p.m.
TONY BENNETT
with special guest
DIANA KRALL
Koussevitzky Music Shed

Sunday, September 6,
at 1:30 p.m.
THE PATRICE WILLIAMSON GROUP
JAMES MOODY QUARTET
Ozawa Hall

at 7:30 p.m.
CASSANDRA WILSON
with quartet
Ozawa Hall

JAZZ WEEKEND FOOD SERVICE AT TANGLEWOOD: Please note that food service will be available in the Hawthorne Tent across the lawn from Seiji Ozawa Hall before and after all Jazz Weekend events except the Tony Bennett concert in the Koussevitzky Music Shed on Saturday night, for which food service will be available at the Tanglewood Café. Please note also that the Tanglewood Grill near the Main Gate will be closed throughout the weekend.



1999 Tanglewood Schedule

Add your name to our mailing list. Receive a 1999 Tanglewood schedule and order form *and* enter a drawing to win a free box (four seats) at a Tanglewood concert in 1999.

Coupon will be entered in a drawing for a free box of four seats at a 1999 Tanglewood concert of your choice (subject to availability). Drawing will be held on February 28, 1999. Only one entry per family is permitted. Employees of the Boston Symphony Orchestra, Inc., are not eligible. Winner will be notified in mid-March.

Please return coupon to:
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After September 1:
1999 Tanglewood Schedule
c/o Development Office
Symphony Hall
Boston, MA 02115

Yes, please send me a 1999 Tanglewood schedule and enter my name in the drawing to win a free box.

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Address _____

City _____ State _____ Zip _____

Telephone _____

ARTISTS

Cyrus Chestnut



Cyrus Chestnut was born in Baltimore in 1963 and started playing piano at Calvary Star Baptist Church at the age of seven and playing organ at nine. He received further musical training at the Peabody Conservatory in Baltimore and at Boston's Berklee School of Music. Mr. Chestnut began his professional career in 1988 playing for the legendary vocalist Jon Hendricks; he went on to perform with many celebrated artists, including Wynton Marsalis, Carl Allen, Terence Blanchard, and Donald Harrison. In 1991 he began a two-year stint as the pianist in Betty Carter's trio. In 1994 Cyrus Chestnut launched his career as a leader with *Revelation*, his debut for Atlantic Jazz. The album was #1 on both the Gavin and CMJ year-end jazz charts and was named "Best Jazz Album" in an annual poll for *The Village Voice*. His second album, *The Dark Before the Dawn*, expressed his artistic growth. Subsequently Mr. Chestnut participated in Kathleen Battle's Sony Classical recording *So Many Stars* and joined Ms. Battle on a 1996 United States tour that featured selections from the recording. His third recording for Atlantic Jazz, *Earth Stories*, included his own slow blues composition, "Grandmama's Blues." Mr. Chestnut has toured extensively throughout the United States and internationally as pianist for the Lincoln Center Jazz Orchestra with Wynton Marsalis; with vocalists Betty Carter and Jon Hendricks; and as leader of his own trio, which includes bassist Steve Kirby and drummer Alvester Garnett.

Joe Lovano



Born in Cleveland, Ohio, in 1952, Joe Lovano began playing alto sax as a child. His father, tenor saxophonist "Big Tony" Lovano, taught Joe the basics, as well as dynamics and interpretation, and regularly introduced him to other jazz artists, among them Sonny Stitt, James Moody, Dizzy Gillespie, Gene Ammons, and Rasaahn Roland Kirk. While still a teenager, Joe Lovano immersed himself in the jam-session culture of Cleveland and absorbed the free jazz experiments of Ornette Coleman, John Coltrane, and Jimmy Giuffre. After high school, Mr. Lovano attended the famed Berklee School of Music in Boston, where he met and began playing with such future collaborators as John Sco-

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org), which not only provides up-to-the-minute information about all the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's Boston home, Symphony Hall. Since the BSO web site is updated on a regular basis, to include Tanglewood, BSO subscription season, and Boston Pops information as well as any program changes, we invite you to check in frequently.

field, Bill Frisell, and Kenny Werner. Mr. Lovano's first professional job was in New York, with organist Lonnie Smith, followed by a stint with Brother Jack McDuff. From 1976 to 1979 he toured with the Woody Herman Thundering Herd. Subsequently settling in New York, Mr. Lovano joined the Mel Lewis Orchestra for its regular Monday-night concert at the Village Vanguard, performing and recording with the ensemble from 1980 to 1992. His first high-profile gig was with guitarist John Scofield's Quartet, with whom he recorded and toured for three years. He gained further renown, particularly in Europe, through his work with the trailblazing Paul Motion Trio. In 1990 he stepped out as a leader, making his first album for Blue Note, *Landmarks*. Since then, he has experimented with different ensembles, releasing *From the Soul, Universal Language, Tenor Legacy* (a Grammy nominee), *Rush Hour, Quartets: Live at the Village Vanguard* (named "Jazz Album of the Year" in the 1996 *Down Beat* Readers' Poll), *Joe Lovano Celebrating Sinatra* (another Grammy nominee), *Flying Colors*, and, most recently, *Trio Fascination, Edition One*, with bassist Dave Holland and drummer Elvin Jones (all Blue Note). His albums and live performances have brought him international acclaim. Consistently touring the United States, Europe, and Japan, Joe Lovano has received numerous awards and magazine poll victories, including "Jazz Artist of the Year" in *Down Beat*'s 1995-96 Critics' Poll, and "Tenor Player of the Year" in the 1995 *Down Beat* Readers' Poll; this year he was nominated for several New York Jazz Awards and for several Jazz Journalists Association Critics Choice Awards. In 1994 Mr. Lovano was given Berklee's "Distinguished Alumni Award." He has appeared previously at Tanglewood, in the 1996 Jazz Weekend; this year he is performing with his quartet, which includes Cameron Brown on bass, Kenny Werner on piano, and Idris Muhammad on drums.

John Pizzarelli



Singer/guitarist John Pizzarelli's recent recordings have included tributes to Nat King Cole (*Dear Mr. Cole*) and old Kris Kringle (*Let's Share Christmas*), as well as a collection of ballads (*After Hours*). His latest release, *Our Love Is Here to Stay* (RCA Records), draws on the vision and experience of arranger Don Sebesky and his orchestra. Featuring players from the bands of Maynard Ferguson, Buddy Rich, Woody Herman, and Claude Thornhill, among others, the orchestra represents a virtual who's who of the swing era. Yet it is very much a John Pizzarelli Trio album, with brother Martin Pizzarelli on bass and Ray Kennedy on piano. In addition to the title tune, the album selections include "Avalon," "Little Girl," "Honey Pie," "Dream," "Nina Never Knew," "Have Another One, Not Me," "The Day That I Found You" (with lyrics by Mr. Pizzarelli) and "The Say Hey Kid" (another trio original, saluting baseball legend Willie Mays). John's father, jazz guitarist Bucky Pizzarelli, makes a guest appearance on several tracks. "Dream," with words and music by Johnny Mercer, is the title song from a new musical about Mercer's life and work, which opened on Broadway in April 1997 starring John Pizzarelli.

The John Pizzarelli Trio has developed a strong following across the country while playing to capacity crowds. John Pizzarelli grew up in New Jersey listening to Nat King Cole and Billy Joel. Although he had a rock-band phase as a teenager, John always enjoyed listening to his dad swing with such artists as Zoot Sims and George Barnes, and spent the first three years of his career accompanying his father. John Pizzarelli began

on the banjo as a boy of six or seven, switching four years later to guitar. His vocal career was inspired by the re-release of some old Nat King Cole records. Mr. Pizzarelli has appeared previously at Tanglewood, in the 1993 and 1996 Jazz Festivals. He has twice appeared with Keith Lockhart and the Boston Pops Orchestra: in a 1995 Gershwin tribute taped for "Evening at Pops" and in a 1997 Holiday Pops concert taped for future broadcast on WCVB-TV Channel 5 and A&E Television. In addition, John Pizzarelli appeared as guest vocalist in several selections on *Runnin' Wild,* the first Keith Lockhart/ Boston Pops Orchestra recording on RCA Victor.

Tony Bennett



Tony Bennett on Holiday, a recorded tribute to the great Billie Holiday, won the 1998 Grammy award for Best Traditional Pop Vocal Performance, bringing Mr. Bennett's lifetime Grammy total up to eight. Forty years ago, an up-and-coming young singer walked into a Philadelphia nightclub to hear the legend that the world of jazz was talking about. The young man was Tony Bennett, and the legend he had come to hear was Billie Holiday. Four decades later and fresh from his back-to-back musical triumphs—1994's *MTV Unplugged* album and 1995's *Here's to the Ladies*—Columbia recording artist Tony Bennett brings his sterling voice and impeccable sense of swing to a new nineteen-song recording of the Billie Holiday songbook. *Tony Bennett on Holiday* teams Mr. Bennett with his longtime collaborator Ralph Sharon on piano; the album was produced by Tony Bennett and Danny Bennett with production on "God Bless The Child" by Phil Ramone.

A grocer's son, Anthony Dominick Benedetto was born in Astoria, Queens, in 1926. His career was launched with the hit "Boulevard of Broken Dreams" (1950), which he followed with "Because of You" (1951), "Rags to Riches" (1953), and his signature tune, "I Left My Heart in San Francisco" (1962, a double-Grammy winner). Along the way he mastered the classics of the Great American Songbook and collaborated with such greats as Duke Ellington, Count Basie, and Dizzy Gillespie. In the 1990s a new generation discovered the glories of Tony Bennett's voice and his polished style. His releases during this decade have included *Forty Years: The Artistry of Tony Bennett* (1991); a Grammy-winning tribute to Frank Sinatra entitled *Perfectly Frank* (1992); *Steppin' Out*, a collection of songs made famous by Fred Astaire (1993, also a Grammy winner); and the live album *Tony Bennett: MTV Unplugged*, which won two Grammy awards. Tony Bennett is making a return Tanglewood Jazz appearance, having performed in the 1991, 1993, and 1995 Jazz Weekends.

Diana Krall

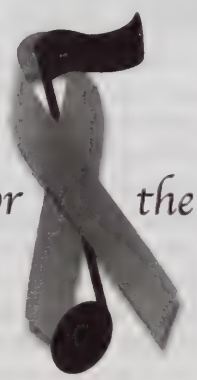


Singer/pianist Diana Krall grew up in Nanaimo, British Columbia, where she took classical piano lessons beginning at age four and performed in her high school's jazz band. But most of her early musical education came from her father, a stride piano player and Fats Waller fan with an extensive record collection. In the early 1980s, Ms. Krall attended Boston's Berklee School of Music on a scholarship, then moved to Los Angeles, where she lived for three years before relocating to Toronto. By 1990 she was based in New York, performing with a trio and singing. Following the release of her first album on Justin Time Records, Ms. Krall was signed to GRP for her second album, *Only Trust Your Heart*, and transferred to its Impulse! division for her third, *All for You*, a tribute to the Nat King Cole Trio. She followed this with *Love Scenes* in 1997. Diana Krall is making her Tanglewood debut this evening.

Patrice Williamson



Named "Best Jazz Vocalist" in *Boston Magazine*'s 1997 "Best of Boston" awards, Patrice Williamson is an accomplished musician and composer, veteran of numerous clubs and festivals, and a graduate of the University of Tennessee and New England Conservatory of Music. Ms. Williamson left her native Memphis in 1992 to pursue jazz studies at New England Conservatory with award-winning RCA Victor recording artist Dominique Eade. Offered a place in its prestigious Artist Diploma program in 1994, Ms. Williamson accepted, on the condition that she be allowed to complete a scheduled four-month engagement at Somerset's Bar of the Westin Hotel in Singapore, that country's premier jazz venue. A string of other successful appearances have included performances at the Regattabar, the Gardner Museum's "Jazz at the Gardner" series, the Federal Reserve Bank of Boston Concert Series, the Hatch Shell, the IDB Cultural Center's concert series in Washington, D.C., Tanglewood, Jordan Hall, and Symphony Hall. In January 1997, she performed spirituals, standards, and new works in a musical tribute to Dr. Martin Luther King, Jr., at the Regattabar. Patrice Williamson began studying the violin at age four and the flute at age eleven. As an undergraduate at the University of Tennessee, she was principal flutist of both the Opera and Symphony Orchestra. It wasn't until the conductor of the university's Studio Jazz Orchestra overheard her singing during a rehearsal break, and immediately offered her a solo, that she considered singing as a possible career. The reception she received was so positive that, encouraged by jazz pianist Donald Brown of the UT faculty, she headed for Boston to focus full-time on her voice. This year at Tanglewood, Patrice Williamson is joined by Helen Sung on piano, Christian Bausch on bass, Ron Savage on drums, and Phil Grenadier on trumpet.

Concert for  *the Cure*

Sunday, October 4, 1998
Symphony Hall, Boston
7PM

MEMBERS OF THE
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
ANDRÉ PREVIN, piano

TCHAIKOVSKY Symphony No. 5
MOZART Piano Concerto No. 24
in C minor, K.491

An unprecedented benefit concert by Members of the Boston Symphony Orchestra to raise funds for Breast Cancer research

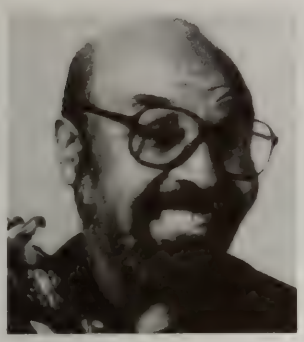
The mission of "Concert for the Cure" is to raise funds for breast cancer research through a benefit concert. A young independent medical scientist will be awarded funding by a distinguished scientific jury to understand the cause and improve the management of breast cancer.

Join Members of the Boston Symphony Orchestra in this spectacular first-time benefit concert.

Tickets on sale soon at the Symphony Hall Box Office and all Ticketmaster outlets.

For more information call (617) 262-3424.

James Moody



James Moody fondly remembers his friend, the late Henry Mancini, in his latest recording entitled *Moody Plays Mancini.* The jazz master's second solo release on Warner Bros. Records is a personal tribute to one of America's greatest composers. One of James Moody's best memories dates from an Ella Fitzgerald tribute, at which he and Henry Mancini discussed the possibility of Mr. Moody recording some of the composer's works; shortly afterward, Mr. Mancini sent along a songbook with possible selections. Sadly, the composer died of cancer a few years later in 1994, before Mr. Moody could begin the project. For *Moody Plays Mancini,* Mr. Moody has selected ten of Mancini's most memorable, exotic, and emotionally rich compositions, among them *The Pink Panther* theme, "Silver Streak," "Moon River," "(I Love You And) Don't You Forget It," "Charade," and "Two for the Road." On the album, Mr. Moody sings and performs on Keilworth tenor, alto, and soprano saxophones and Sankyo flute.

Born on March 26, 1925, James Moody (who was diagnosed with a congenital hearing loss as a child) became interested in the alto saxophone at the age of sixteen. A few years later, he switched to the full-bodied tenor saxophone. Following his discharge from the U.S. Air Force in 1947, he joined the influential Dizzy Gillespie band. During that time he recorded with trumpeter Howard McGhee and vibist Milt Jackson for Dial Records. A year later he made his debut as a bandleader *(James Moody and His Bop Men,* for Blue Note), using players from the Gillespie band. In 1949 he headed for Europe, where he created the masterpiece for which he is best known, *Moody's Mood for Love.* In high demand he returned to the United States in 1951 and worked frequently with Dinah Washington and Eddie Jefferson. In 1963 he rejoined Gillespie, performing in the trumpeter's quintet for the remainder of the decade. In 1985, James Moody's career received a boost with a Grammy nomination for his playing on the Manhattan Transfer's *Vocalese* album. During that decade he also recorded *Something Special, Moving Forward, Sweet and Lovely,* and *Honey,* all for the Novus/RCA label. In 1995 Telarc released *Moody's Party,* a live recording of Blue Note's celebration of his 70th birthday. In April 1996 James Moody released his first album for Warner Bros. Records, *Young at Heart.* In 1997 he teamed with newcomer tenor saxophonist Mark Turner on *Warner Jams, Vol. 2: The Two Tenors,* which also featured organist Larry Goldings. James Moody appeared as Mr. Glover in the film *Midnight in the Garden of Good and Evil.* Recently inducted into the International Jazz Hall of Fame, Mr. Moody received the 1998 Jazz Masters Award granted by the National Endowment for. the Arts.

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Cassandra Wilson



New Moon Daughter is Cassandra Wilson's second recording for Blue Note. Ms. Wilson's five original compositions on the album reflect a leap in her development as a songwriter and lyricist. As on 1993's *Blue Light 'til Dawn*, she examines her musical roots while putting her own stamp on an eclectic mix of pop, folk, country, and blues tunes. On *New Moon Daughter*, Ms. Wilson is accompanied by guitarists Brandon Ross and Kevin Breit, bassist Lonnie Plaxico, percussionist Cyro Baptista, and drummer Dougie Bowne. Among the album selections are Hank Williams' "I'm So Lonesome I Could Cry," Hoagy Carmichael's "Skylark," Son House's "Death Letter," the Monkees' "Last Train to Clarksville," the Billie Holiday classic "Strange Fruit," and Ms. Wilson's own stirring originals "Soloman Sang," "A Little Warm Death," and "Until." There are also special appearances by Chris Whitley on resophonic guitar, Graham Haynes on cornet, Charlie Burnham on violin, and Tony Cedras on accordion. *Blue Light 'til Dawn*, Ms. Wilson's highly acclaimed Blue Note debut album, has sold more than 250,000 copies worldwide and led to her recognition as "Female Singer of the Year" in the *Down Beat* Readers' Polls of 1994 and 1995.

Born in Jackson, Mississippi, to a musical family (her father was guitarist and bassist Herman Fowlkes), Cassandra Wilson studied piano from the age of nine and began writing her own songs on guitar at twelve. By age nineteen, she was performing folk material around Mississippi and Arkansas and gradually became immersed in jazz while studying with Alvin Fielder and singing with the Black Arts Music Society in Jackson. By 1981 she relocated to New Orleans and, with her degree in mass communications from Jackson State University, began a career in broadcasting. Ms. Wilson pursued her musical interests on the side and eventually met New Orleans saxophonist Earl Turbinton, who became an important mentor for her. She made the transition from folk to jazz and now has made nine albums as a leader and another dozen as a featured vocalist with Steve Coleman and Five Elements, the M-Base Collective, New Air, and Bob Belden's Manhattan Rhythm Club. Cassandra Wilson is making a return Tanglewood appearance, having performed in the 1994 Jazz Weekend.

A "Special Focus" Exhibit at the Tanglewood Visitor Center: RUTH ORKIN AT TANGLEWOOD, 1946-1950



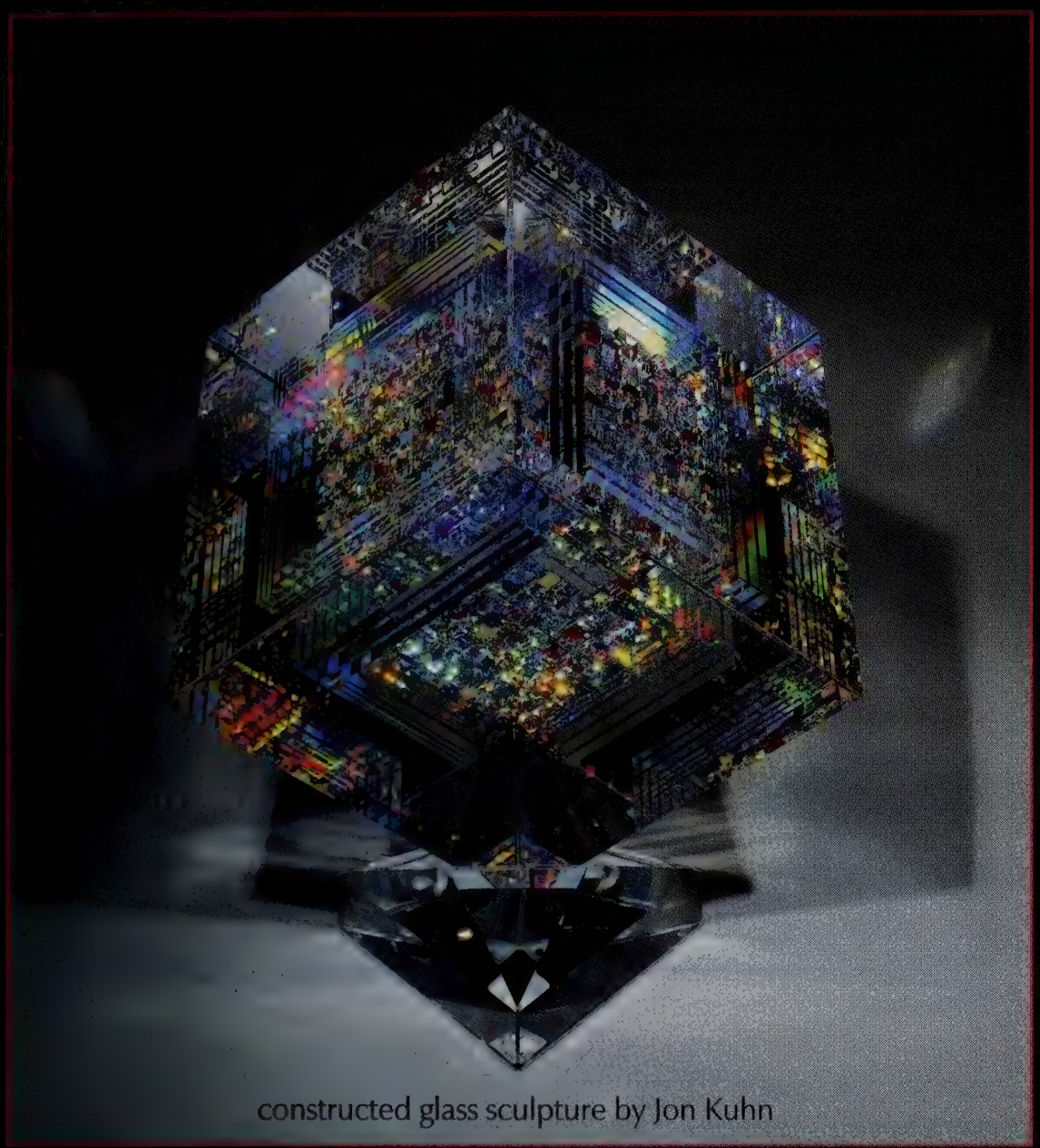
Ruth Orkin Photo Archive

Award-winning photojournalist and filmmaker Ruth Orkin came to Tanglewood each summer from 1946 to 1950 to photograph the musical personalities, student life, and natural beauty that combine to make Tanglewood Tanglewood. For the twenty-five-year-old photographer, "Tanglewood was a dream come true. It was like the Hollywood Bowl, a summer camp, a holiday resort, and a working and money-making experience all rolled into one." Ms. Orkin's photographs show her substantial talent as a photographer and her enthusiasm for her subjects.

The exhibit was mounted by the Boston Symphony Orchestra Archives with the Historical Preservation Committee of the BSAV at Tanglewood. The exhibit is free of charge and located in the Tanglewood Visitor Center on the first floor of the Tanglewood Manor House at the rear of the lawn across from the Koussevitzky Music Shed. The Boston Symphony extends its thanks to Mary Engel, curator of the Ruth Orkin Photo Archive, for making these photographs available. The photograph here, one of Ms. Orkin's most celebrated Tanglewood images, shows Aaron Copland, Leonard Bernstein, and Serge Koussevitzky at a Tanglewood Music Center gathering.

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